Musical Courier

NOVEMBER, 1960 35 CENTS

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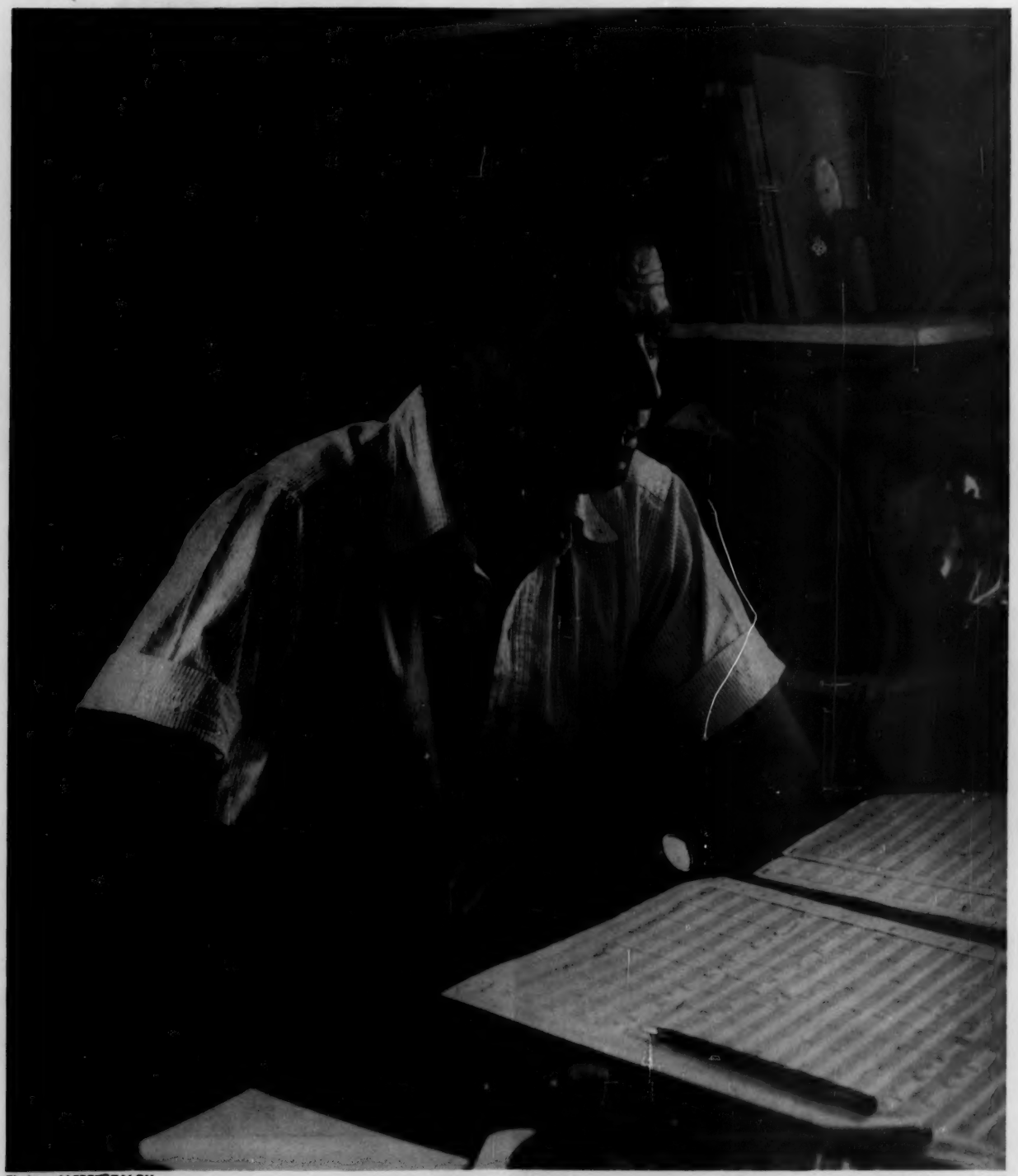

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Laurence Rosenthal

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Music Around the World

Our new motto, appearing on the front cover, "Music Around the World," is a timely and propitious one with which to start the music season, with its many artistic activities. It is especially apropos in view of the epoch-making experiments now in progress at the Bell Telephone Laboratories in New Jersey, where engineers are transmitting sound to man-made satellites in orbit; these waves are then bounced back and are received in California within a few seconds. The peaceful uses of man-made moons and satellites in orbit open up new horizons and vistas, particularly for music and musicians.

Music is a universal language and transcends word and language barriers. All people everywhere in the world will be able, ultimately, to receive sounds and pictures as they are sent up and returned from artificial satellites. These electronic impulses will transmit music and video scenes from operas or ballets for example, and reproduce them on television sets tuned to the proper frequencies. It will be possible in the not too distant future for complete operas, concerts, and other musical works, performed by individual artists and groups, to be seen and heard by expanding audiences around the world, in literally the darkest continents and way-places of the world.

Such a prospect throws into vivid relief our motto, "Music Around the World," for the achievement of such developments as these will literally unite the globe in one great span of transmitted sound and sight. The inevitable result will be to create the desire and the demand to hear and see artists in person. We can envision real "command" world tours for artists e x t e n d i n g, literally, around the world.

There are, of course, limitations to the degree of intelligent "reception" that the average human psyche can provide for all this speeded-up information and art experience. It reaches a great audience, but one not, *as a whole,* perhaps, interested or receptive.

The present-day methods of communication, which technology has achieved, have had a great effect upon magazines and newspapers. The rapidity now shown by these media in sending out news and information is remarkable, and constitutes, as has been said, "a victory over time and space." But one doubts whether programs on the air can come up to the printed page as a medium for disseminating information — in the case of the musical press, pictures and descriptions of music. The prestige of MUSICAL COURIER and the quality of our readership guarantee that such messages will reach the proper audience and will not be blindly disseminated through the impartial ether.

Lisa Roma Trompeter

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November, 1960
Eightieth Year

Levintritt Piano Award Is Withheld At Final Hearing

After a series of hearings extended over a week, the three finalists in the 21st annual Edgar M. Levintritt Foundation Piano Award appeared in a public concert at Carnegie Hall with an orchestra conducted by Milton Katims on the evening of Oct. 12. At the close, after a wait, the audience heard an announcement by Leonard Bernstein, who said that the consensus of opinion of the judges was to make no award and withhold the prize this season.

Those who competed were Kenneth Amada, of Orange, N. J. (a runner-up in last year's contest when Malcolm Frager won the award), who played Beethoven's "Emperor" Concerto; Bela Szilagi, of New York, heard in Rachmaninoff's First Concerto; and Michel Bloch, of Mexico City, who performed Brahms' Second Concerto. Of these, the greatest amount of applause from the audience went to Mr. Bloch.

Mr. Bernstein, in his announcement from the stage, said that the decision was based on the jury's experience of listening to the contestants for an entire week and on an over-all picture created by the preliminary and semi-final auditions, as well as the public concert. It took in the factors of command of repertory and readiness for a public concert career. He stressed that the Foundation sought "great talents fully equipped to begin a professional career."

In the 21 years that the Levintritt Award has been in existence it has been previously withheld seven times, but never after the finalists had appeared in a public concert. (This public appearance was established last year.)

Although the award of $1,000 would not be given, Mr. Bernstein said each of the finalists "would receive almost as much." He added that, owing to arrangements made with the American Symphony Orchestra League, they would appear in concerts with some 40 orchestras and in recitals sponsored by the Morris Morgenstein Foundation.

Abram Chasins, chairman of the jury, acting for Mayor Robert F. Wagner of New York, presented gold medals to the three finalists.

The other members of the jury included Leon Fleisher, Gita Gradova, Gary Graffman, Leopold Mannes. Nadia Reisenberg, Rudolf Serkin, Alfred Wallenstein, Mr. Bernstein, Claude Franke, Mieczyslaw Horszowski, Eugene Istomin and Milton Katims.

NHK Symphony of Tokyo Giving Two U. S. Concerts

The NHK Symphony Orchestra of Tokyo, the first major orchestra from Japan to visit this country, is appearing in two concerts in the U. S. this autumn under the management of S. Hurok. William Schuechter, permanent conductor of the organization, will lead the concerts. The first New York appearance is at Hunter College on Nov. 1, with Niroko Nakamura as piano soloist. The other concert was given in Washington, D. C., on Oct. 31. The American visit is part of an international tour.

Joseph Silverstein Wins First Naumburg Award

Joseph Silverstein, violinist, on Oct. 21 won the first of the new-style Walter W. Naumburg Foundation Awards, with the largest value of any prize yet given in the U. S. Besides a cash award of $5,000, Mr. Silverstein, a violinist in the Boston Symphony, won an appearance with the New York Philharmonic, a solo recital in New York, subsidized foreign and U. S. tours, a recording contract with Columbia Records, and a two-year management contract with Herbert Barrett Management, Inc.

The other finalists, David Nadien, of New York, and Stanley Plummer, of Los Angeles, will receive $1,750 each. Leopold Mannes was chairman of the jury.

Six More Singers For Metropolitan Opera

In addition to those previously announced, the Metropolitan Opera has engaged six more singers to make their debuts in the 1960-61 season. They include the Americans, Lucille Kailer, soprano, and Leonard Del Ferro, tenor; and the Europeans, Gabriella Tucci and Jane Rhodes, sopranos; Nikola Nikolov, tenor, and Lorenzo Testi, baritone.

Miss Tucci has been heard in Rome, Spoleto, at La Scala and Naples, in London, Paris and with the San Francisco Opera last season and will make her "Met" debut as Cio-Cio-San in "Madama Butterfly" on Oct. 29.

Mr. Testi, who has been heard at La Scala, the Florence Festival, and in Paris and Milan, will bow as Marcello in "La Boheme" during the first week of the season. Miss Rhodes is a leading soprano of the Paris Grand Opéra, where she has appeared as Carmen, Tosca, Salome and in other roles.

Franco Corelli, tenor, previously announced, will sing in the revivals of "Turandot" and "L'Elisir d'Amore."

Mr. Del Ferro was born in Philadelphia and studied at the Academy of Vocal Arts there, briefly in New York and in Milan, later making his debut as Rhadames at Covent Garden and being heard as Otello and Canio with the Vienna State Opera.

Miss Kailer, a lyric coloratura, was born in Wisconsin, studied at Marquette University and the Wisconsin Conservatory; she won the "Met" National Council Opera Auditions of the Air in 1958 and received the Weyerhaeuser Award, and has appeared with the New York City Opera, at the Empire State Festival and with the Minneapolis Symphony.

Also returning to the company after absences this season will be Inge Borkh and Martina Arroyo, sopranos; Hans Hopf, Norman Kelley and Brian Sullivan, tenors.

Sutherland For "Met" Next Season

Joan Sutherland, noted Australian soprano, has been engaged to sing at the Metropolitan Opera early in the 1961-62 season. She will make her first New York stage appearances as Lucia in November, and December, 1961. Miss Sutherland has been engaged to appear with the Dallas Civic Opera and in concert in New York with the American Opera Society this season. She has sung with success in leading roles at Covent Garden, La Scala, in Venice, at the Glyndebourne and Vancouver Festivals.

WNBQ To Present Artists In TV Showcase Series

Station WNBQ, in cooperation with a group of Chicago cultural leaders, will launch a series of color TV programs as a "showcase" for young artists in several fields of classical music (voice, instrument and ballet) on Sunday, Nov. 6 (Channel 5, 2:30 to 3 p.m. CST). These "live" colorcasts will be seen every other week, beginning Nov. 6. On alternate Sundays, beginning Nov. 13, WNBQ will present, for the first time in this area, the World Artists' Film Series, in black and white, featuring famous artists including Rubinstein, Heifetz, Jan Peerce, Nadine Conner, Marian Anderson, Casals, Piatigorsky and the Vienna Symphony.

Louis Sudler, operatic, concert and oratorio baritone, who is a prominent Chicago businessman and civic leader, will be host for the full series, titled Artists' Showcase. The talent will be screened and selected by a distinguished panel of judges including, besides Mr. Sudler: Carol Fox, general manager of the Lyric Opera Company of Chicago; Dr. Rudolph Ganz, conductor, pianist, lecturer and teacher; Walter Hendl, associate conductor of the Chicago Symphony; Dr. Thor Johnson, director of orchestral activities at Northwestern University; Mrs. J. Royden Keith, former president, National Federation of Music Clubs and concert and oratorio contralto; Mrs. Alfred O'Gara, regional chairman and member of Executive Committee, National Council, Metropolitan Opera.

In addition to the committee members, Don Marcotte, WNBQ musical coordinator and producer of the Artists' Showcase series, and Conductor Joseph Gallicchio will serve as ex-officio members of the panel. Reah Shelters, concert accompanist and coach, will be audition accompanist, and hearings will be held in her studio. Qualified young artists wishing to submit audition applications should contact: Mr. Louis Sudler, 209 South LaSalle St., Chicago 1, Ill.

Reiner Ill, Votto And Shaw Booked As Guests

Fritz Reiner, convalescing from an illness with which he was stricken the week prior to the opening of the Chicago Symphony's current season, was replaced for the subscription concerts of the first two weeks by his associate, Walter Hendl, and by Antonino Votto (by courtesy of Carol Fox and the Lyric Opera) at the concerts of Oct. 25, 27 and 28. Robert Shaw has been engaged to take over the performances of Beethoven's "Missa Solemnis" in Reiner's place on Nov. 3 and 4. Hans Rosbaud will fulfill his scheduled guest appearances on Nov. 8, 10, 14 and 17.

Two Composers-Conductors For N. Y. Philharmonic

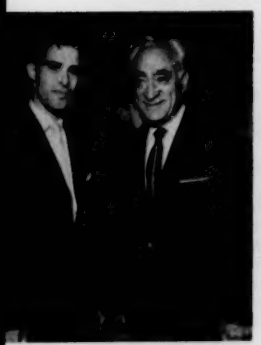
Composer-Conductors Aaron Copland and Carlos Chavez will each conduct one week of concerts with the New York Philharmonic during the two-week period originally scheduled to be under the direction of Mr. Reiner, who, because of a recent illness, will be unable to fulfill his Philharmonic engagements this fall. Copland will conduct on Nov. 10, 11, 13, and Chavez, on Nov. 17, 18, 19, 20.

L. to r., Frances Yeend, soprano; Mrs. Ronald Wilford, and Cornell MacNeil, baritone./Humphrey Doulens; Mary Curtis-Verna, soprano; and Laszlo Halasz, conductor./Ruth O'Neil; Lawrence Lowman, and Robert Simon.

Entrance to the new CAMI Building.

COLUMBIA ARTISTS MANAGEMENT OPENS ITS NEW BUILDING

L. to r., Peter Mennin, composer and director, Peabody Conservatory, and Arthur Whittemore, pianist./Nora Kovach and F. C. Schang, 3rd./Eleanor Steber, soprano, and her husband, Maj. Gordon Andrews.



Coleman Blumfield, pianist and Saul Caston, conductor, Denver Symphony./Carroll Glenn, violinist; Benno and Sylvia Rabinoff, violin-piano duo./David Bar-Illan, pianist; Richard Tucker, tenor; and Mrs. Emma Feldman, Philadelphia manager./Robert Lawrence, conductor; Donald Gramm, baritone, and George E. Judd, Jr.

Left, Igor Gorin, baritone; Samuel Chotzinoff; and Anne O'Donnell. Right, l. to r., Michael Rabin, violinist; Mrs. Gary Graffman; Eugene Istomin, pianist; Mrs. Zvi Zeitlin; and Beri Senofsky, violinist./Ronald Turini and Malcolm Frager, pianists; Brian Sullivan, tenor, and Mrs. Sullivan.

Bottom row, left, Jaime Laredo, violinist; Joan Brainerd, soprano, and Lorin Hollander, pianist. Right, l. to r., Dr. Sigmund Spaeth and Gloria Davy, soprano. /A view of Judson Hall, in the CAMI Building.

NEWS OF MANAGEMENTS

BLANCHE THEBOM AND LUBEN VICHEY

■ Luben Vichey, president of National Concert and Artists Corporation, has announced the signing of several new artists. Sara Baum, young American soprano, who in 1959 won the first medal in the International Competition in Geneva, and appeared as soloist with orchestras in Switzerland, France and at the Lewisohn Stadium and Madison Square Garden, will be under that management for the season 1961-62. Joshua Hecht, bass-baritone, a leading member of the New York Opera, who has also appeared with the NBC Opera, at Central City, Chautauqua and elsewhere, will also join the management in 1961-62. Gloria Aliani, young soprano, and William Diard, tenor, who have made many appearances as a vocal duo, will be presented in 1961-62 in joint programs including operatic arias and scenes in costume and excerpts from musical comedies.

Blanche Thebom, mezzo-soprano, has been signed to an exclusive contract by NCAC. Miss Thebom was the only American artist to sing before Queen Elizabeth II on her American visit; Queen Louise of Sweden presented her with The Order of Vasa. She was the first American woman artist to visit the Soviet Union, and in April will appear at the Osaka Festival.

Mr. Vichey has also signed a contract with Pierre Fournier, noted French 'cellist, for the 1961-62 season.

Another addition to NCAC is Ana Maria, Spanish dancer, and her company, who will be under its management for the 1961-62 season. Supported by a company of 20, this artist will appear in a repertory of classical, flamenco and modern works. She toured Europe, the U. S. and South America with success.

■ Three noted solo artists and a choral group have been added to the Herbert Barrett Management roster for season 1960-61: they are Russo-British 'cellist Zara Nelsova; American contralto Mary MacKenzie, winner of the 1960 Metropolitan Opera Auditions; and the Texas Boys' Choir, under the direction of George Bragg. The choir, founded 14 years ago in Fort Worth, has made concert tours of Europe and appeared on radio and television, and at the Eisteddfod and Festival in Wales.

Jean Madeira, mezzo-soprano of the Metropolitan Opera, has been added to the roster of artists of the Herbert Barrett Management. Miss Madeira is known internationally for her opera and concert appearances.

■ The Friedberg Management, Inc. and Kenneth Allen (formerly of Concert Associates Inc.) announce that they have joined in an "Entente Cordiale" as from the season 1961-62. The joint list of the two managements will be announced shortly.

■ The Friedberg Management announces that Lili Chookasian has been engaged to sing the solo part in Prokofiev's cantata "Alexander Nevsky," to be performed by the New York Philharmonic Orchestra under Thomas Schippers' baton, Feb. 9 to 12 (four performances).

■ Marks Levine, who was for more than a quarter of a century the head of the National Concert and Artists Corporation and its predecessor, the Concert Division of the NBC Artists Service, has been retained as consultant to the Herbert Barrett Management. In addition to his new duties with the Barrett organization, Mr. Levine will continue as consultant to The Little Orchestra Society and the National Association of Concert Managers, posts he assumed subsequent to selling his interest in the National Concert and Artists Corporation in 1955.

■ Martha Moore Smith Enterprises announce the formation of a new attraction which presents a dance ensemble and a woodwind quintet. The Nelle Fisher Dance Company of five, featuring Nelle Fisher as solo dancer, director and choreographer, has joined forces with the Hartt Woodwind Quintet. Featuring music written especially for woodwind instruments, Miss Fisher has arranged programs of dance numbers ranging from classical ballet to modern works, to meet all types of concert needs from the organized audience series to college programs with symphony orchestras or children's matinees in the schools.

■ The Quartetto Italiano returns to the U. S. in January, 1961, for a nine weeks' transcontinental tour. The organization will play 47 concerts. The tour is under the direction of Colbert-LaBerge Concert Management.

■ The National Music League has awarded a management contract to the young American soprano Joanne Neal, who was the only artist selected in its recent auditions. In 1959 Miss Neal was the recipient of a D. A. A. D. award given by the Federal Republic of Germany and studied at the Munich Hochschule under Gerhard Huesch. Judges at the auditions were Walter Cassel, John Daggett Howell, Rose Inghram, Joseph Lippman and Paul Ulanowsky.

■ Margaret Walters announces the addition to her list of Dale Moore, young American baritone, who appeared in a successful New York recital of Hugo Wolf Lieder last season; Paul Brody, concert saxophonist, who studied with Marcel Mule at Fontainebleau and is giving a New York debut recital on Nov. 18; Stefan Bardas, pianist, from Denton, Tex., who has appeared in several New York recitals and elsewhere in the country; and Benjamin Oren, pianist, born in the Argentine and educated in Israel, who gave three New York recitals last season.

■ Ruth Hokanson, well-known in concert management circles of New York City, has joined the staff of Columbia Artists Management, it was announced by William M. Judd, vice-president. Miss Hokanson has been in the managerial field for ten years. As concert and lecture adviser, she was affiliated with the University of Minnesota from January, 1950 through June, 1952. Following two years with the Lauren-Waldon Artist Management, she became co-director of the firm of Lauren & Hokanson. During the last five years she was a member of the firm and one of the directors of the now-defunct Concert Associates, Inc. With Columbia Artists Management she is presently a member of the sales division.

■ The Icelandic Singers, 39-member male chorus from Reykjavik, Iceland, arrived here recently to embark on its second transcontinental tour of the United States and Canada, including 40 cities, and will go as far west as the Dakotas and Winnipeg. The chorus first toured here 14 years ago. Schang, Doulens & Wright, Division of Columbia Artists Mgt., is managing the tour.

■ The Stratford Festival of Ontario's music series next season will be under the joint artistic direction of a triumvirate including Glenn Gould, Canadian pianist; Oscar Shumsky, violinist, and Leonard Rose, 'cellist, both of the United States, with Ezra Schabas as business manager. They succeed Louis Applebaum, who has resigned. Gould, Rose and Shumsky were resident artists at the Festival this season.

■ Ronald Turini, pianist, has signed a contract with Columbia Artists' Management, Kurt Weinhold Division. He was runner-up to the winner, Malcolm Frager, in the 1960 Queen Elisabeth of Belgium Contest.

■ Norman J. Seaman has been appointed New York representative of the Philadelphia Orchestra.

■ Mildred Shagal has announced that the notable Loewenguth Quartet of Paris has signed a contract with the Cosmetto Artist Management, Inc., for concert management in North America. The Quartet, which last appeared in the U. S. in the fall of 1953, will tour here in the autumn of 1961. It has two new members: Alfred Loewenguth, first violinist and leader, and Jacques Gotlovsky, violinist, have been joined by Roger Roche, violinist, and Roger Loewenguth (brother of Alfred) as 'cellist.

■ James Sardos has recently signed management contracts with Robert Williams, tenor, and Patricia Brooks, soprano, both of whom made their debuts with the New York City Opera Company in its fall season. Mr. Williams has sung leading roles with the Kansas City Opera Company, the Toledo Opera Ass'n., and this summer made his debut with the St. Louis Opera Festival as Turiddu. Miss Brooks sang the important role of Marja in the U. S. premiere of Egk's "The Inspector General" with the New York City Opera and recently was heard with the Chautauqua Opera in the title role of "Ballad of Baby Doe" and as Musetta.

ON THE COVER

WANTED: *A Real Musical Theatre in the United States!*

. . . Laurence Rosenthal Foresees Larger Scope for Our Lyric Stage.

"WHY shouldn't America have a serious musical theatre of its own?" asks Laurence Rosenthal, composer of scores for half a dozen musical plays and films. "At the present time we have a lot of musical theater —chamber opera, musical comedy, and assorted hybrids. But what interests me is an American musical theatre with wider horizons, one where English is sung naturally, and where the language really shapes the music. The sound of the text is part of the expressive style of any stage work."

And he instanced the fact that works such as "Pélléas," "Boris Godunov" and even "La Traviata" make their full impact only in their own language. "And yet, so much of the significance of the music is lost when the audience doesn't understand the words. Probably no composer ever mastered the subtle relation between text and music as did Mozart, and much as we may love the music of his operas *per se*, a great part of its meaning is lost if we do not absorb the 'dialogue' at the same time."

Mr. Rosenthal, who is now 33 and lives in Manhattan with his wife and two daughters, is a serious composer, versed in the techniques of instrumental music and trained at the Eastman School of music, under Howard Hanson and Bernard Rogers. Later he continued his composition studies with Nadia Boulanger in Paris for two years, and studied conducting at the Mozarteum in Salzburg. He is thoroughly classical in his approach; among his works are an "Ode for Orchestra" which was performed by Leonard Bernstein with the New York Philharmonic Orchestra in 1957, a song cycle to poems of James Agee, and music for various chamber groups. He is also an accomplished pianist.

Nevertheless the theatre is in his blood. It may have had its inception during his tour of duty in the U. S. Air Force for four years. "My job was to compose music for many documentary films," he said the other day. "I really learned the craft of composing for motion-pictures there. This medium, as you know, has its special problems. Of course, the universal one still applies: Composing is composing. But in films, the question of exact synchronization of sound and image is always present. The timing element is crucial—an interesting discipline, and incidentally an excellent preparation for the composition of opera."

■ When he gave these details of his busy life, Mr. Rosenthal was en route to Hollywood to do the score for the film "A Raisin in the Sun," having just recorded his music for the play "Becket"—originally a French drama by Anouilh, translated into English—staged on Broadway in a spectacular production starring Sir Laurence Olivier and Anthony Quinn. This great dramatic pageant, blazing with colorful costumes, is based on the same theme as Eliot's verse drama and Pizzetti's opera "Murder in the Cathedral."

We asked him about the musical materials he used for these contrasted works. For "Becket," which deals with the 12th Century conflict between that Archbishop and his former friend, Henry II of England, he has merged some ecclesiastical elements with modern devices.

"Since the play looks at the story from a 20th Century point of view, I have tried to take a similar tack in the music," he explained. "There is some use of Gregorian chant in various forms, but I was not slavishly faithful to the music of the period. In addition, 'Becket' is largely a play of ideas, and though it has great dramatic sweep, there is a pungency in much of the language that resists musical underscoring. Sometimes I had to make powerful but quick strokes, perhaps only a five-second punctuation at the end of a scene. Only one episode is accompanied entirely by music—the triumphal procession showing the entry of the English King into a French city."

■ Last season, Mr. Rosenthal supplied the incidental music for the stage version of "Rashomon," the famous Japanese film. "I had been astonished by the fact that the music for the original film was quite Western in style," he said. "In preparation for writing the score for the stage play, I listened to a great deal of Japanese music, and then intentionally stopped to let it all 'penetrate' my awareness. When I finally began to compose, I made no attempt to ape the Japanese idiom, though I did employ certain characteristic scales, modes, and rhythms of the theatre-music of that country. My real purpose was to evoke a specific atmosphere and I scored not only for Japanese instruments, but also used some from China, Tibet and even Africa." By the way, "Rashomon" has since been turned into a ballet designed by Herbert Ross for Nora Kaye, using the score intact.

Mr. Rosenthal is versatile to the extent of supplying music for the ballets in such musicals as "The Music Man," "Goldilocks," and "Take Me Along," but he regards this as one of the lesser manifestations of his Muse.

■ His real ambition is still concerned with that idea of the American Musical Theatre. In fact, he has recently been working on a musical version of Huxley's "Brave New World."

"On what would you base your ideal musical work for this kind of theatre?" we asked him.

"The popular song," he said firmly, "not only for its lyrical and jazz elements, but because it is a musical form in which the American language is at home. We will undoubtedly evolve far away from this simple form, but it has a generative vitality which will allow composers to refine and ennoble it in infinite variation. This doesn't mean that our new medium will not be heir to the whole tradition of dramatic and lyric opera. But its core will be a new one. Undoubtedly the dance, too, will play an increasingly integrated role.

"There are many problems, to be sure. One of the most difficult—how to set casual conversation to music—is still unsolved in the American theatre, and I feel we are still a long way from an ideal synthesis of music and drama here. However, Gershwin's extraordinary beginnings and such a brilliant, pioneering work as 'West Side Story' are indications of the way I feel musical theatre must go in America, if it is to arrive at a point where anything from the most frivolous comedy to the most serious dramatic subject can be molded into something which we may one day look upon as art."

RUSSELL KERR

MR. ROSENTHAL *with his wife Barbara, and children (l. to r.) Maria and Nadia.*

Castings and Contests

■ Auditions for The Town Hall Recital-Concerts sponsored by the Concert Artists Guild on the second Friday monthly from October through May, will be held at Town Hall, on Tuesday, Dec. 6, from 2 to 5 p. m. The auditions are open to singers, pianists and string-players of both sexes, under the age of 30, without respect to place of residence or nationality.

Sixteen artists will be selected, two of whom will appear at each of the eight Friday evening recital-concerts. All will be eligible following the close of the series, to compete in a final audition for the Guild's Town Hall Award, a fully paid-for Town Hall recital debut. At present two such Awards are contemplated to the winners in each of two of the three categories of musicians represented in the series.

Those wishing to apply to audition should write immediately for application forms to The Concert Artists Guild, Inc., Town Hall, 123 West 43rd Street, New York 17.

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The Adelphi College Opera Workshop is seeking a young baritone to portray the title role in its forthcoming production of Puccini's "Gianni Schicchi." This work will be presented on Jan. 11, 12, 13 and 14 next on a double bill with Debussy's "L'Enfant Prodigue." Applicants should contact: Lawrence Rasmussen, Chairman, Music Department, Adelphi College, Garden City, N. Y., or phone PIoneer 7-2200 there.

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Granting of a commission to Texas composer Louis B. Gordon and the reactivation of the Texas Composers' Award have been announced by the Houston Symphony Society. Mrs. Craig F. Cullinan, Jr., will serve as chairman of the committee which with the cooperation of the Music Department of the University of Houston, will administer the annual award. The Texas Composers' Award was established originally by Miss Ima Hogg.

The award of $1,000 for an original composition for orchestra by a Texas composer will include a premiere performance by the Houston orchestra, beginning with the 1961-62 season. The long-range project developed from the interest of Mrs. Cullinan's group in encouraging a Texas composer this year. After Dr. Earl V. Moore, newly appointed Chairman of the University of Houston Music Department, had cooperated in the selection of Mr. Gordon for this year's commission, Dr. Moore was asked to draft a plan for an annual competition for the award.

According to the final plan, native-born Texans living anywhere in the world or composers who have been residents of Texas for at least two years prior to Oct. 5, 1960 are eligible for the competition, and must submit a statement of intent before Dec. 1, 1960 for next year. All scores must be received before Feb. 1, 1962.

The winner will grant to the Houston Symphony Society performance rights to his work and the Houston Symphony Society will undertake to obtain performances by other Texas orchestras, lending the score and music materials to these orchestras. Otherwise, all property rights belong to the composer.

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The Joslyn Art Museum of Omaha announces its 1960-61 award for an original composition for string quartet. The award, a gift of Mr. and Mrs. Alfred C. Kennedy of that city, includes a cash prize of $100 and a performance of the winning work at the Museum by the Fine Arts Ensemble in the 1961-62 Chamber Music Series, and inclusion in the permanent collection of the Chamber Music Library of the Museum. Deadline is March 15, 1961; composers whose legal residence is in Nebraska, Iowa, Kansas, Missouri, Colorado, South Dakota or Wyoming are eligible to enter one work, unpublished and hitherto unperformed. There are no reservations as form or style, but the work must not exceed 10 minutes in length. Entry blanks may be secured by writing to: Program Dept., Joslyn Art Museum, 2218 Dodge St., Omaha 2, Nebr.

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Southern Methodist University, in Dallas, announces that the Caruth Competition for a university, alma-mater-type song will be extended for one more year. The contest is open to any professional or amateur composer in this country and to citizens of other countries studying at an accredited college or university in the U. S., with prizes to be awarded over a three-year period totalling $7200 and a possible bonus of $2500 if Southern Methodist University adopts the work as an official school song. Original songs with words appropriate for use by students, faculty and alumni must be submitted to the Caruth Competition at SMU by Feb. 10, 1961, 1962, and 1963, and may be the work of one or more individuals. First prize of $1000., second prize of $600, third prize of $300, will be made to entries in June of each of the years 1961, 1962 and 1963. Address: Caruth Competition, P. O. Box 174, Southern Methodist University, Dallas 5, Tex.

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Mary Boxall Boyd, chairman of the debut-recital contest committee of the Leschetizky Association, announces that the next award will be made in April, 1961—the place and date of the contest to be made public later.

Qualifications for contestants are as follows: They must be between the ages of 17 and 30 years and be students of active or associate members of the Leschetizky Association. They must not have had a professional tour or a New York press review.

The required repertoire includes: J. S. Bach, one Prelude and Fugue or any major work, preferably not transcribed; a Beethoven Sonata; Chopin, any major work, and Schumann or Brahms, the same; Liszt, an original composition or transcription; one work by a native American composer; one work by Leschetizky. A complete recital must be submitted and selections from each of the above groups included.

The New York debut recital of the winning contestant will be played the following season. Applications must be received before March 15, 1961, and are to be submitted jointly by teacher and pupil.

Application blanks and any additional information may be secured from the contest committee chairman, Mrs. Mary Boxall Boyd, 37 Palmer Square West, Princeton, N. J.

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The Ethical Culture Society of Long Island has announced The Young Artists Competition Series. The contest is open to singers, violinists, 'cellists and pianists aged 16 to 25 who have not given a Town Hall debut. The 1960 series will include four Sunday evening concerts to be given by young artists chosen by a jury including Joseph Fuchs, Laszlo Halasz, Constance Keene (Mrs. Abram Chasins), Adele Marcus, Michael Rabin, Nadia Reisenberg, Leonard Rose and Luigi Silva. At each concert two soloists will perform, and from the eight it is hoped the jury will select one artist to give a Town Hall recital. Persons interested should write to: Mrs. Rebecca Goldblum, Concert Committee Chairman, Ethical Culture Society of Long Island, 38 Old Country Road, Garden City, L. I., N. Y.

The Harvard Brief Dictionary of Music

By Willi Apel, author of the famed Harvard Dictionary of Music, *and Ralph T. Daniel.* A completely new book designed to serve the needs of those with a serious interest in music but no technical training — hi-fi enthusiasts, concert-goers, amateur performers, or beginning music students. Emphasis is placed on the music and musical topics the amateur is likely to encounter as a result of his own contact with musical performance. Numerous musical illustrations and drawings of instruments. $3.95

HARVARD UNIVERSITY PRESS

Mitropoulos Dead

As MUSICAL COURIER went to press, word was received of the death of **Dmitri Mitropoulos** in Milan on Nov. 2. The conductor collapsed of a heart ailment while leading a rehearsal of La Scala Orchestra.

THEATRE SHOWCASE

Due to the fact that the requirements for Broadway have become almost as stringent as those for the concert and opera stage, more well-equipped young people are finding careers in the theatre field. Conductors taken from the serious music field require bona fide singers and dancers. Many of these conductors insist upon training the choruses themselves and demand fine voices. This opens an entirely new field for aspiring young singers who have previously considered only operatic or concert careers. Owing to the many new musicals opening this season there is a strong demand for musicians, composers, conductors, singers and dancers.

At almost no previous period has there been such a plenitude of openings for talent in both on and off Broadway productions. As a service to young artists, we list some of the forthcoming productions in which the finer type of artists can find employment for their respective talents.

Mr. Laurence Rosenthal, on our cover, has composed the score for the recently opened "Becket," which has been acclaimed by all the critics as an artistic triumph.

Among the productions, with their opening dates when available, are:

"The Unsinkable Molly Brown," with music and lyrics by Meredith Willson, book by Richard Morris, produced by the Theatre Guild and Dore Schary, Nov. 3, Winter Garden.

"Do-Re-Mi," musical about the juke box business, direction by Garson Canin Associates, lyrics by Betty Comden and Adolph Green, music by William Hammerstein, opening Dec. 26, St. James Theatre.

"Showgirl," intimate revue by Charles Gaynor and Nat Hilton, direction by George Burns, producers being Oliver Smith and Charles F. Lowe, opening Jan. 10 or 12, theatre not announced yet.

"The Hero," musical by Larry Gilbert based on a film by Preston Sturges, music by Moose Charlap, lyrics by Norman Gimbal; offered by the Producers Theater; opening Jan. 5 at the ANTA Theatre.

"Wildcat," musical, producers, N. Richard Nash and Michael Kid; book by Mr. Nash, lyrics by Carolyn Leigh, music by Cy Coleman.

"Angel, Angel, Down We Go," a play with music and dances by Robert Thom, to be produced by Leland Hayward, opening in December.

"Anyone We Know," a new revue, with music by Baldwin Bergersen and Stuart Ross, lyrics by William Archibald and Ruth Aarons, to be produced by John Fearnley; to open in May.

"Carnival," musical adaptation of film "Lili" based on a story by Paul Gallico; producer, David Merrick. Score by Robert Merrill; director, Gower Champion. Opening in December.

"Difficult Woman," musical comedy with book by Malcolm Boyland, music by Dick Freitas, lyrics by Morty Neff and George Mysels, to be produced by Nik Fatula, this winter or early next spring.

"Donnybrook," musical version of "The Quiet Man" by Maurice Welsh, book by Robert McEntoe and John Allen, music and lyrics by Johnny Burke, to be produced by Frederick Herbert; opening next March.

"I'm With You," revue by Ray Rash and Dotty Wayne; Bill Collerman, director; to be presented by Nat King Cole and Paul Gregory, opening planned for Feb. 1 (theatre not announced).

"Mad Avenue," musical comedy about advertising, book by Howard Henkin, music and lyrics by Len Mackenzie and Bobby Haggert, choreog. by Anna Sokolow; to be produced by Lorin E. Price; opening in February.

"Subways Are For Sleeping," musical by Betty Comden and Adolph Green, music by Jule Styne; to be produced by David Merrick; opening next spring.

"The Count of Ten," musical comedy about a retired pugilist, with book, music and lyrics by William L. Penzner; to be produced by Busby Berkeley; opening in February.

"13 Daughters," musical with book, music and lyrics by Eaton Magoon Jr.; John Fearnley, dir.; Robert Helpmann, choreog.; to be produced by Jack H. Silverman; opening Feb. 9.

Members of the After Dinner Opera Company, of which RICHARD STUART FLUSSER *is producer and stage director, relax during their recent second tour of Europe, under auspices of the U. S. State Department. L. to r., above,* JAMES MURPHY *and* FRANCIS BARNARD *(partly hidden); below,* ASHLEY LAWRENCE, JOANNE BEAUVOIS *and* NORMAN MYRIK. *(News on page* 12.)

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For information write:
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Schumann In Vienna

ROBERT SCHUMANN
as a young man, from a drawing by Kniehuber.

CLARA WIECK
in 1840, the year of her marriage to the composer.

By RUTH BERGES

ARDENTLY idealistic as he was, Robert Schumann with all the enthusiasm and naiveté of his youthful, romantic nature set out in October, 1838, to visit Vienna, the city of his beloved masters Beethoven and Schubert. The visit was exploratory. Although momentarily it was not to be publicized, it is known that Schumann was seriously contemplating a move to the beautiful, cosmopolitan, and glamorous city of Vienna and visualizing there an ideal musical and marital existence. His magazine, *Die neue Zeitschrift für Musik,* was to be transplanted from the staid Saxonian city of Leipzig to the invitingly vibrant and supposedly culturally more fertile ground of the Austrian capital.

It was a crucial time in Schumann's life—nearly five years since he and Clara Wieck had realized that their friendship had grown into a true and abiding love. Friedrich Wieck had refused to give his brilliant pianist daughter Clara in marriage to a poor and insignificant young composer and writer of music. His ceaseless attempts at separating the couple, his continuous unfounded accusations hurled at Schumann and his slanderous insults which constantly humiliated the composer, had reached a turbulent climax. Although Schumann's reputation was steadily growing, Wieck remained unreasonably and stubbornly adamant. A decisive step had to be taken. Robert and Clara had remained steadfast; indeed with the passage of time and their increased maturity the lovers' affection had blossomed and ripened into a deep and firm bond which ultimately was able to defy and withstand all of Father Wieck's denunciations and the obstacles with which he tried to obstruct the path to their marriage. At one point, he made a number of stipulations, one being that the young couple was not to reside in Leipzig; he was certain that Robert did not possess the initiative and perseverance to move the magazine to another city.

■ But Robert and Clara placed their hopes in Vienna. On the nineteenth of March, 1838, Schumann optimistically informed his brothers Eduard and Karl, ". . . Unfortunately, it may be that I must part from you for a long time. Such a great artist (Clara) belongs in a big city and I, too, have wished for a change of environment for my activities. In a word, we shall probably move to Vienna. My future is full of the most beautiful prospects. My magazine I am taking along. Clara has a fine reputation there and with her playing can earn so much money. I, too, have a name there. Clara writes me that I shall not find it difficult to obtain a position as professor at the Vienna Conservatoire . . ." Further he had no doubts that he would be able to transfer publication of the magazine to Vienna. At Christmas time, 1838, he hoped to be there to pave the way with the aid of willing friends like Joseph Fischhof and Vesque von Püttlingen, so that the following Easter he could fetch his bride.

In anticipation of his visit, Schumann wrote to von Püttlingen, "How I look forward to your beautiful Vienna! What opportunities are unfolding through my move and how through the move of the magazine North and South German art will surely be tied by a much closer bond."

One of his co-workers on the *Neue Zeitschrift,* A. Lyser, composed an essay on "Robert Schumann and the Romantic School in Leipzig." It was a glowing testimonial, unreservedly praising Schumann as a composer and the leader of his circle, discussing his activities in Leipzig, and tracing the history of the magazine he had founded. Lyser hoped that the appearance of his article in *The Humorist,* published in Vienna, would serve as a worthy advance introduction of Schumann to Viennese artistic circles and assure him a cordial reception. He hailed Schumann as the musical Jean Paul, no mean compliment to him who adored the poet. "Is Robert Schumann in Vienna?" Lyser questioned innocently. "Is he in Paris? Has he gone to Constantinople or Athens, to Bockum or Kyritz? I do not know as I write this! But if he is in Vienna, may I ask *The Humorist* to tell the Viennese: that they treat the boy Robert decently. He is no Robert le diable* (when he sees this comparison he will be furious!) but rather a wonderful, good person, a worthy disciple of the arts and as though made for lovely Vienna."

■ Although "the boy Robert" (he was twenty-eight) was full of faith and good will, and the hearty wishes of his friends and, above all, of Clara accompanied him, he did not find the grass in Vienna as green as he had expected it to be. Soon he was beset by disillusionment. He was able to enjoy the opera and ballet, but in the theatre, he reported, one heard more applause than music, which thoroughly annoyed him. He found that Clara was truly famous and adored in Vienna, but he himself was having trouble in establishing the contacts he desired and needed. "One must have the nature of a serpent," he wrote to his family in Zwickau, "of which I believe I possess too little." The censors created difficulties because they demanded that the *Neue Zeitschrift* be published by an Austrian publisher. Yet the Viennese music publishers exhibited no interest in his proposals for the magazine. "Only the fate of my magazine saddens me," he wrote Clara. "After everything I have so far experienced and seen with my own eyes, it hardly seems possible (because of the pressure from above) for anything poetic, alive, and open-minded to flourish here."

By December he was full of complaints about the beautiful city on the Danube. "Believe me, Therese," he wrote his sister-in-law, "if it were up to me, I would return to Leipzig

1960 marks the 150th anniversary of the birth of Robert Schumann, and the occasion is being internationally commemorated with many musical events. The New York Philharmonic Orchestra is devoting its first six weeks of concerts this fall to a cycle of programs titled "Schumann and the Romantic Movement." The article on this page describes a year in the early life of the composer when he unsuccessfully sought to establish himself in Vienna, and there discovered the autograph of Schubert's hitherto unknown C Major Symphony.

** The title of an opera by Meyerbeer, whose music Schumann violently disliked.*

tomorrow. Actually Leipzig is not as small a place as I used to think. Here the gossip and provincial attitudes are worse than in Zwickau. Especially as a public figure I must be careful to guard my good name; they listen to my every word. I doubt also whether the so-called Viennese good nature consists of more than a mere friendly face." He lamented that he could find no artists, "that is, artists who not only play one or two instruments passably well, but whole people who understand Shakespeare and Jean Paul." Still he comforted himself with the thought that this step had to be taken and once he had his wife at his side, the sorrows and sleepless nights of the past would be forgotten.

But the ignorance of the Viennese musical circles, from which he had expected so much, continued to anger and depress him. Discussing the performance of Mendelssohn's "St. Paul," he remarked that there is in Vienna a clique, "the continuation of the same one which formerly hissed 'Don Giovanni' and the 'Leonore' Overture, a clique which supposes that Mendelssohn composes only so that it may not understand him, a clique which supposes it can cut short his fame with sticks and rakes—in one word, a clique as miserable, as ignorant, as incompetent in judgment and performance as any in Flachsenfingen."** His bright idealism was sadly dimmed when he wrote that "Vienna is the city where Beethoven lived; yet perhaps there is no place in the world where Beethoven is so little played and mentioned as in Vienna. There they fear everything new, every departure from the lazy old routine."

■ He found solace from disappointment and nostalgia in composition. Fortunately, as he had written Ignaz Moscheles before leaving Leipzig, he did not feel that the move to the south would adversely affect his musical creativeness. The "Humoreske," Opus 20, the "Faschingsschwank aus Wien," Opus 26, and the "Three Romances," Opus 28, among other works, demonstrate his fine compositional activity in Vienna. Surely it was the thought of his Clara which was the major source of inspiration, for he first admitted to her that he had hardly composed anything worthwhile, whereas later on during his stay her unwavering devotion and loyalty encouraged him to accomplish in a few days what usually would have consumed weeks of work. "You have made spring around me," he wrote her, "the petals of golden flowers are peeking forth—in other words, since your letters came, I have been composing. I am bursting with music!" And for Christmas he sent her No. 1 of the "Bunte Blätter," Opus 99, entitled "A Wish for My Beloved Bride for Christmas."

** *A principality in Jean Paul's "Hesperus."*

■ In letters, too, he poured out his heart to his "heroic girl." After having just arrived in Vienna, he sent her greetings from the city which was to be their new home, where he sorely missed her, admitted to being homesick and feeling like an outcast in exile. On the other hand, in his own misery he encouraged her—to be firm in her resolution regarding her father, to break away now to save herself and her health. He dreamed of the happy hours they would soon spend together with their beloved art. "Are you keeping busy?" he asked her. "Surely you are and are happy in your mastery, and perhaps you will be even more so, once somebody who understands you is always listening, one who can follow you through heights and depths. And how are the writing and composing?"

Zwickau, Schumann's birthplace, from an old engraving.

He advised her not to improvise too freely: ". . . too much flows away unused which could be adapted for better purposes. Resolve always to put everything on paper right away. Thus, more and more, ideas will collect and concentrate themselves. Of course, I know that what you are lacking most to finish a piece satisfactorily are tranquillity and privacy. Perhaps these too the future will bring one day . . ." Most touching and delightful are the series of simple little love poems the sensitive, solitary Schumann wrote to Clara from Vienna. He praised her as an artist, pictured her as his wife, summoned up memories of a happy past when she was still a child whom he frightened with tales of ghosts and spooks, and finally, expressed the wish that they might live and die together. When he wrote her a Christmas letter, he imagined in vividly descriptive images how in the future they would spend such idyllic holidays together.

■ Sometimes his loneliness became unbearable. ". . . When for a long time I do not have news from you, my fortitude begins to leave me. Then comes melancholy. It is as though I am being covered with and wrapped in black cloths and garments—an indescribable state of being."

It might have been predicted that the diligent, straightforward Schumann's plans for a future in Vienna would prove a failure. His nature could not attune to incessant intrigue and frivolity. Perhaps he, too, had instinctively known it. But Father Wieck's malice knew no limits, so that the confused, unhappy young couple could hardly be blamed for blindly choosing any arbitrary way out of their dilemma.

With the growing certainty that Vienna was not the suitable place for his ambitions, that neither he nor his magazine belonged there, Schumann returned to Leipzig in April, 1839. He rejoiced to be back in the old environment which suited his pensive, poetic nature. His magazine welcomed him, he said, with a bright, youthful smile.

In retrospect, as his disappointments were relegated to a place of minor importance in his memory, he was able to reminisce with honest appreciation over the more cheerful aspects of his visit. He recalled the natural beauties of Vienna: "It is true that this Vienna, with its tower of St. Stephan's, its beautiful women, its public ostentation — how bound with innumerable bands of the Danube it stretches through the blossoming plain which gradually ascends higher and higher into the mountains—this Vienna with all its memories of the greatest German masters must be fertile earth for the imagination of a musician. Frequently when I watched it from the mountain heights, it occurred to me how Beethoven's eye may sometimes have roved restlessly toward that distant range of the Alps, how Mozart may have dreamily followed the course of the Danube which everywhere seems to get lost in bushes and forests, and how Father Haydn probably often regarded the tower of St. Stephan's shaking his head over its dizzy height. When the pictures of Danube, tower of St. Stephan, and distant Alps are combined and touched by a faint aroma of Catholic incense, one has a picture of Vienna. The entire charming landscape is now fully alive before us so that strings may be heard which otherwise would never have sounded within us."

(Continued on the following page)

(*Continued from page* 11)

This is the romantic Schumann writing in his *Neue Zeitschrift,* in connection with what for posterity was perhaps the most important and fruitful result of his visit to Vienna: his discovery and propagation of Schubert's works, especially the Ninth Symphony in C major. According to Schumann's article on it in the magazine, one day shortly after his arrival in Vienna he wandered out of the noisy city to the Währing cemetery to visit the graves of Beethoven and Schubert. There it occurred to him how much it would mean to him at least to know someone who had been close to one of the composers in life. Remembering that Schubert's brother Ferdinand lived in Vienna, he looked him up and found at his home piles of Franz's musical manuscripts, forgotten —or rather, still unknown to the world—and covered with dust. He picked out the "symphony of heavenly length, like a fat novel in four volumes, perhaps by Jean Paul," and took it along to Leipzig where Mendelssohn soon premiered it at a Gewandhaus concert. Alongside his disillusionment, Schumann had brought home a prize, serving the cause of contemporary music in his time, in this instance that of his beloved Schubert.

In the end, Schumann magnanimously was able to remember the best of his Viennese experience: his friends, the beautiful environs, his trip to the Währing cemetery and the tribute he was thus able to pay to his two immortal idols. His visit to the graves, he concluded his article on Schubert's Ninth Symphony, brought him two rewards. "The first I received on that day itself (during the visit to the graves): I found on Beethoven's grave a steel pen, which I have kept like a treasure. Only on festive occasions like today do I use it: may what has flown from it find pleasure!"

One is relieved and glad to find the good-natured Schumann settled comfortably back home in his proper and accustomed sphere of activity, where soon afterwards Clara became his wife; it was in sober Leipzig rather than in glittering Vienna that they embarked on an ideal life together which has become legend in the history of artistic marriages.

Tchaikovsky to Be Theme Of Bell Telephone Hour

A dramatic and musical presentation of incidents from the life of Tchaikovsky will be given by the Bell Telephone Hour on Nov. 25 (9-10 p. m. EST, NBC-TV network). Helen Hayes and Farley Granger will play the dramatic roles in the telecast. Jane Powell will be hostess of the program and with Johnny Desmond will sing popular songs based on themes by this composer. Pianist Grant Johannesen and violinist Michael Rabin will be heard in other works, and Jacques d'Amboise and Lupe Serrano are to dance a duet from "Swan Lake." Donald Voorhees and the Bell Telephone Orchestra will perform the finale from the "1812" Overture. The story is being written by Arch Oboler.

ARTISTS' LOG

Pablo Casals appeared in a private concert for the benefit of the Casals 1961 International Violoncello Competition (which will be held in Israel next September under auspices of the America-Israel Culture Foundation) at the home of Mr. and Mrs. David Rockefeller on Oct. 11. Other artists participating were the **Budapest Quartet; Miecsyslaw Horszowski,** pianist, and **Alexander Schneider,** violinist, in a program including Schubert's Quintet in C Major, op. 163, and Mendelssohn's Trio in D minor. . . . **Robert Schrade,** pianist, made his English debut in a London recital on Oct. 12. This appearance opened his European tour which extends over a number of countries; he will return to the U. S. for further appearances here in December . . .

Hertha Toepper, leading mezzo of the Bavaraian State Theatres in Munich, made her debut with the San Francisco Opera as Octavian in two performances of "Der Rosenkavalier" in October; Miss Toepper, who has also been heard at Bayreuth, Covent Garden and elsewhere, sang a leading role in Stravinsky's "Oedipus Rex" recently with the Berlin Opera. . . .

Versatile **Thomas Andrew** is serving as choreographer with the Metropolitan Opera (for the new "Martha" production) and the Opera Society of Washington, D. C. (its recent staging of Tchaikovsky's "Pique Dame") and dancing leading roles with both organizations. . . .

The 1959 Brussels prizewinner **Jaime Laredo, violinist,** has been honored by having his face reproduced on a special issue of postage stamps by his native Bolivia. . . .

Byron Janis, American pianist, making his first tour of Russia as part of the Soviet-American cultural exchange program, was hailed in Leningrad on Oct. 10 by a cheering audience of some 2,000 at Philharmonic Hall, following an equally enthusiastic reception in Moscow. . . .

Louis Kentner is playing the complete cycle of 32 Beethoven Piano Sonatas in seven concerts at Judson Hall, New York; the first two recitals took place on Oct. 21 and 27, launching the new hall, and the other dates are: Nov. 1, 4, 18, 20 and 26. . . .

Gina Bachauer arrived on Oct. 10 for the pianist's annual tour of the U. S. and Canada; she was accompanied by her husband, the conductor **Alec Sherman** . . . **Aaron Rosand,** violinist, will appear twice with the Chicago Symphony (Feb. 4 and 6) in that city and Milwaukee; this is the same orchestra with which he made his debut at the age of 10 under the late Frederick Stock. . . .

Vronsky and Babin, noted piano duo, on Oct. 18 began their fall tour of the United States and Canada, in which they are appearing in recitals and with orchestra; cities to be visited by them include New Orleans, Boston, Detroit, Houston, Los Angeles, San Franicsco, Salem, Ore., Vancouver and other communities. . . .

Monica Sinclair, mezzo-soprano of Covent Garden, will make her American debut with the Dallas Civic Opera in November as Bradamante in Handel's "Alcina." . . .

Ethan Ayer presented **Robert Fairfax Birch,** composer and baritone, in a program of his songs, assisted by **Gladys Kriese,** contralto, in Cambridge, Mass., on Oct. 10. . . .

Eleanor de Grasse, soprano, who sings to her own autoharp accompaniment, gave a program of Indian songs in costume at Freedom Gardens, Yonkers, on Sept. 26. . . .

Anne Ayer, soprano, to be heard in a memorial concert for Heitor Villa-Lobos at Carnegie Hall, March 5, 1961, singing (in Portuguese) the "Bachianas Brasilieras" No. 5, the New York Philharmonic accompanying . . . Third annual Monterey Jazz Festival, Sept. 23-25, at Monterey (Calif.) Fair Grounds, included the **Modern Jazz Quartet; John Lewis,** its leader and a festival consultant, to be joined by composer **Gunther Schuller** is presenting "New Directions in Music." The Quartet also appeared in the Berkshire Music Barn series in August. . . .

The After Dinner Opera Company recently made its second tour of Europe under the auspices of the U. S. State Department, and under the direction of **Richard Stuart Flusser** appeared in a number of West German cities; the company returned to open a coast-to-coast American tour from Oct. 2 to April 25, extending to California. . . .

The Burnham-Schweitzer Duo, composed of **Lucille Burnham,** pianist, and **Ray Schweitzer,** 'cellist, were heard before The Bohemians, noted New York Musicians' club, on Oct. 16, at the Harvard Club. This was said to be the first time that a woman artist appeared there.

Louis Sgarro, "Met" bass-baritone, and his wife Charlene, welcomed their second child, a son, Christopher, on Oct. 5 . . . **John Solum,** flutist, and Millicent Kemp Hunt wed on July 30 in Christ P. E. Church, Short Hills, N. J. A son, Stephen, was born to **George Bennette,** pianist, and his wife on Aug. 12—their first child..

David Gooding has been named new musical director of the National Opera Company, formerly the National Grass Roots Opera. During the past summer he was assistant director of the Cleveland Institute of Music Opera Workshop. John Newfield returns as stage director of the National Opera Company from the University of Colorado, where he spent the summer as director of the Opera Workshop.

"THE MEDLEYS" (BILL *and* PAT), *with* PIERRE LUBOSHUTZ *and* GENIA NEMENOFF *(center), while coaching this season's duo-piano program. They are making another coast-to-coast tour, including* 25 *cities in Western Canada.*

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NEW YORK OPERA AND CONCERT BEAT

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Scene from Act I of "Nabucco." The principals include Cesare Siepi (Zaccaria), Rosalind Elias (Ferena) on steps; Carlotta Ordassy (Anna); Eugenio Fernandi (Ismaele); Cornell MacNeil (Nabucco), on platform. Right, Leonie Rysanek (Abigaille).

First "Nabucco" Opens 76th Metropolitan Year

With its first production of Verdi's "Nabucco," which bowed at La Scala in 1842 and was given in New York six years later (though rarely, if ever, since), the Metropolitan Opera opened its 76th season—the last but one in its present theater—on the evening of Oct. 24. There was a brand-new production, a new stage director, and one debut in a minor role, but the real attraction was the usual social glamour and stir of the occasion.

"Nabucco," the first work of Verdi's to win acclaim, shows the promise of his later operatic powers, though rather fitfully. The opera is famous for several beautiful and spirited choruses, expressing patriotic fervor. The book concerns the efforts of an imposter, one Abigaille, to assume the throne of Nebuchadnezzar's kingdom. The budding power and melodic genius shown in the work point to the products of the composer's mature writing. The elaborate stage action by debuntant Gunther Rennert, noted German régisseur, and rather ordinary settings designed by Teo Otto and Wolfgang Roth did not greatly impress. Their colorful costumes added to the opulent tableaux.

The Metropolitan has taken some liberties in condensing the score. The part for the leading soprano, Abigaille, assigned to Leonie Rysanek, abounds in vocal pitfalls; she coped with it resourcefully, though she did not always conquer successfully its difficult tessitura and florid passages. The title role, which was to have been sung by the late Leonard Warren, was assumed by Cornell MacNeil, the highly gifted American baritone, and he won a long ovation in the final act. The role of Zaccaria was well done by Cesare Siepi, who made the most of this dignified High Priest, never stepping out of character. The king's daughter, Fenena, was performed with skill and charm by Rosalind Elias, singing her role with the full opulence of her fine voice. Eugenio Fernandi sang capably the music given to Ismaele, the king's son, a static part. Bonaldo Giaiotti made his bow with distinction as the Priest of Baal. Smaller roles were assigned to Paul Franke and Carlotta Ordassy. Thomas Schippers, conducting this work for the first time, showed a crisp and agile baton style, utilizing the chorus in contrasting nuances. The latter excelled in its important role. L. R. T.

Scherman Presents U. S. Premiere of Strauss' "Daphne"

The Little Orchestra Society, Thomas Scherman, conductor, Town Hall, Oct. 10, E—In its opening concert of the season, the Society kept faith with its many followers who have come to expect the unusual unusually well done. In this case: the first American performance of Richard Strauss' "Daphne." Written, along with "Friedenstag," during the height of the Nazi era, the opera has faced tough sledding in emerging from the obscurity in which its unfortunate timing has presumably placed it. Granted, the librettist, Joseph Gregor, was not Hofmannsthal, and perhaps the proscribed Stefan Zweig might have done better (although if one may judge from "Die schweigsame Frau," this reviewer would doubt it). But the common objection that claims weakness of libretto could apply to perhaps twenty-five other prominent operas, and to disregard the score suggests either deafness or prejudice. To say a Strauss opera is not "Der Rosenkavalier" is not necessarily to depreciate it; it might be "Die Frau ohne Schatten."

That, "Daphne" is not. It is, however, an exciting and grandly sweeping score that bears ample evidence of Strauss' hand. The sextet in which Gaea and the shepherds mock Peneios; the shepherds' comments as Daphne sings "Dieser Kuss"; the orchestral interlude called "Daphnes Verwandlung"; and several of the arias reveal Strauss at his fullest powers. It is hoped that this introduction will serve to encourage wider acceptance of the opera into the repertoire.

The excellent singers conveyed their roles with conviction and artistry. Gloria Davy was especially impressive as Daphne. Her opening monologue set the pace for the evening. Possessed of a rich, supple voice, Miss Davy faltered not once in her reading of an extremely demanding part. Robert Nagy sang Leukippos with taste and distinction, his considerable strength and power never overbalancing the more subtle requirements of the music. Jon Crain was an excellent Apollo, and brought possibly more real feeling to his role than any of the others. Lawrence Davidson, Florence Kopleff, Robert Eckert, Eigil Silju, Norman Grogan, Ruth Morris and Mary Judd completed the cast.

The opera was preceded by the Adagio and Fugue in C minor, K. 546 of Mozart, and Liszt's "Rapsodie Espagnole." In the latter, Ivan Davis as soloist demonstrated the talent and technique that enabled him to win the Franz Sesquicentennial Piano Competition and was well received by the audience. E. L. S.

City Center Stages Operas of Monteverdi and Dallapiccola

Sept. 29, E—One of the strongest new productions that has been offered by the New York City Opera is its double bill of Monteverdi's "Orfeo" and Luigi Dallapiccola's "The Prisoner," both given by the company for the first time. With Leopold Stokowski as guest conductor taking an important share in the staging as well, and with Christopher West, British régisseur, making his debut with the company in both works, no effort was spared to make this a striking and elaborate pair of presentations. Further credits must go to Robert Joffrey, whose choreography in "Orfeo" is a very important ingredient, and to Donald Oenslager, whose settings, costumes and lighting in both operas are highly distinctive.

"Orfeo," first performed in 1607 at the Court of Mantua, is one of the very earliest musical dramas and was successful from the start. In it the composer abandoned the former instrumental ensemble for opera of clavecin, a few lutes, violins and bass viols and employed a miniature orchestra. In the present production (sung in Italian) Mr. Stokowski used a harpsichord, harp, organo de legni, regal (small organ), alto trombone, vuugano trombone, basso trombone, trumpets, flautini, viola da gamba, chittarone (archlute), lute and strings.

Monteverdi's passionate expression comes to the fore in many superb solo airs, some employing various kinds of 17th century ornamentation and slow trills difficult for present-day performers. The choral writing and instrumental *ritornelli* are often of grave and solemn beauty, but with occasional sprightly melodies that, in this staging were interpreted by the various dance groups. The impression of the work is of a mounting eloquence, particularly in the music assigned to Orfeo. The pace is slow and the movement stately

and formal. (Many cuts had, however, been made.) Notable dramatic force was achieved by the scenes in Pluto's realm and the Elysian fields.

■ Gérard Souzay, making his debut with the company, sang the title role with distinguished vocal art. The French baritone makes a romantic figure on stage, and his command of a smooth legato line and notable eloquence of expression made him the dominating figure of the opera, as was proper.

The action departs from the version used by Gluck in his music drama, and leaves Orfeo bereft of his Euridice at the close, but by the use of a *deus ex machina* device, Apollo descends from the heavens and takes the minstrel away with him. Mr. Souzay reached the height of eloquence in the scenes in which he tries to woo the adamant Plutone (forcefully sung by Joshua Hecht) to return his beloved.

Another debut of the evening was made by Doris Yarick, who sang the role of La Musica, a character who initiates the drama with a commentary; and in this role she showed promising gifts.

The chief feminine part was that of Euridice, sung by Judith Raskin with beauty and appeal. Other vocal roles well delivered in the main were those of Messagera (Regina Sarfaty), Speranza (Joy Clements), Caronte (Andrew Frierson), Prosperina (Evelyn Sachs), Frank Porretta (Apollo), Mary Lesawyer (Ninfa), Maurice Stern and John Denison in smaller assignments. The solo dancers included Jonathon Watts, Francoise Martinet, Carolyn Borys and Brunilda Ruiz.

The costumes were based on 17th century baroque models and were striking, though sometimes over-elaborate.

The production was superb in many respects, especially the scene on the River Styx, where Caronte barred the way and his minions in black and gold writhed around the serenading Orfeo and begged their lord for his entry. The following episode in Plutone's kingdom, done in black and coppery shades, was striking, and the set for the Elysian Fields (mostly in whites and grays) charming. The descent of Apollo from on high in a sort of cloud-chariot, with the joyous proclamations of the closing scene, made a strong finale.

■ The Dallapiccola opera, a grim and powerful work, describes the woes of a prisoner tortured by hope and fears. He is finally led off to the burning by the very same jailer, now an Inquisitor in red, that had befriended him as "brother" in the gloomy cell. The libretto by the composer, sung in an English translation by Howard Heilberg, is symbolic of modern man oppressed by fears and buoyed up by hopes, but the setting suggests the age of the Inquisition. The scenery was symbolic and of notable suggestiveness in the final scene, where the prisoner briefly gains his freedom and sees stars twinkling through the mists of a forest. The work had been produced by the Juilliard Opera Theater in New York in 1958, but the present staging was more lavish.

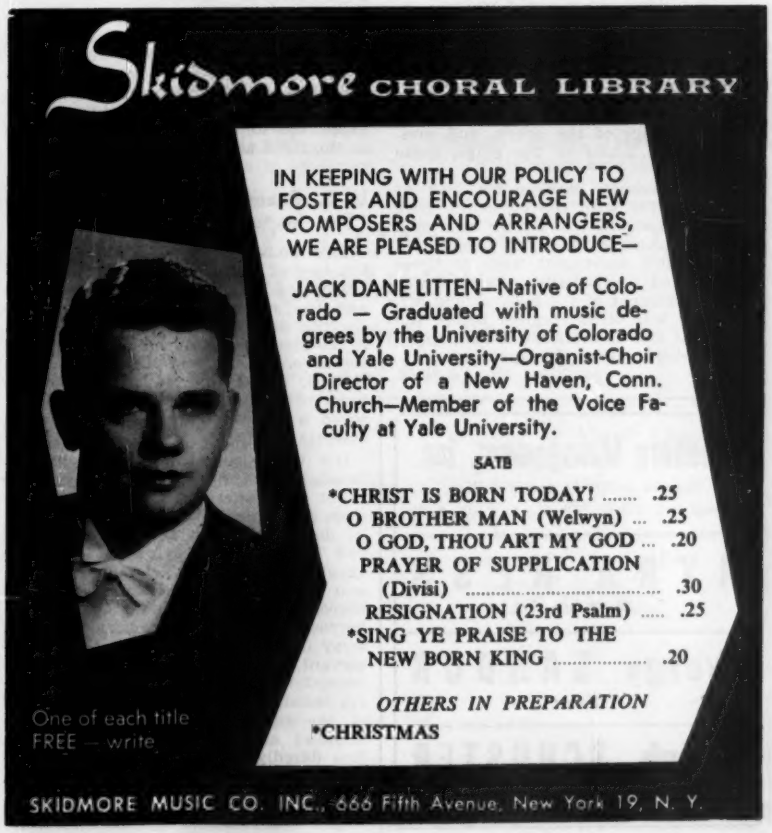
Dallapiccola's score is partly atonal, but with some more conventional writing, and has a number of recognizable themes. It is orchestrated with great power and falls upon the ear with a pleasing richness and variety. The title role is a gruelling assignment; the vocal line is often jagged, with great skips; and it was portrayed with highly commendable skill and expressiveness by Norman Treigle. Anne McKnight, rejoining the company after several years' absence, sang the important role of the devout and agonized Mother with strong voice and expressiveness. Richard Cassily provided a towering figure and vocal power as both the Jailer and the Inquisitor. Maurice Stern and John Macurdy had smaller roles as two Priests.

The evening owed its success largely to the forceful conducting of Mr. Stokowski, who dealt resourcefully with the many problems in the antique scoring of Monteverdi (the brasses sometimes overpowered the strings) and gave an overwhelmingly surge and sweep to the Dallapiccola score, that kept listeners fascinated until the final slow curtain. Many recalls before the footlights rewarded the veteran conductor, with the stage director and the cast. R. K.

"The Mikado," Sept. 30, E. and revival of "The Pirates of Penzance," Oct. 6, E—The news that the City Center will present a spring season of Gilbert and Sullivan has already gladdened the hearts of the many G. & S. fans in and around Manhattan. The two works on view during the present season at the Center serves to whet the appetite. The same bright production of "The Mikado," which was newly created last season, was the first of the two on view. Norman Kelly was a brilliant Ko-Ko, giving a winning performance which captivated the large audience in attendance. James Pease as the Mikado, and Herbert Beattie, Frank Porretta and William Metcalf were all well cast in their respective rolls, as were Barbara Meister, Nancy Dussault and Sophia Steftan as the three "little maids." Ruth Kobart's unique portrayal of Katisha rounded out this exceptional cast which made the evening a delight.

"The Pirates Of Penzance," absent from City Center for 14 years, was the second offering. With refurbished scenery and fresh, colorful costumes by Patten Campbell (whose work is also on display in "The Mikado") and a fine cast, the audience was treated to a briskly paced and sparkling production. William Chapman handled the role of the Major-General with ease and aplomb. Arnold Voketaitis was an effective Pirate King. Herbert Beattie, William Metcalf, Joy Clements, Sophia Steffan and Rita Metzger were also well suited to their assignments. Frank Porretta and Barbara Meister as the principal lovers, and Ruth Kobart as the Pirate maid-of-all-work contributed much in making this a thoroughly rewarding performance. Robert Irving conducted both operas.

Much of the success for both productions is due to the special talents of Dorothy Raedler, who staged the works. It is gratifying to learn that she will be staging the G. & S. spring season at the Center. M. R.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"Rosenkavalier" Revived By New York City Opera

Oct. 12, E—A revival of Strauss' opera enlisted some of the best efforts of the company. There were several debuts in a cast that boasted, among other principal singers, James Pease as a capital Baron Ochs, delightful in his comedic detail and accomplished in song, and Frances Bible, one of the most effective Octavians to be seen on the American operatic stage.

Anne McKnight was a new exponent of the taxing role of the Marschallin; she has the proper quality of voice, though in technical details she was not always perfect and some of the *noblesse* of the character was lacking. Judith Raskin as Sophie had a somewhat light voice for the part, though she looked charmingly youthful and coped with fair success with its vast technical demands.

Patricia Brooks made her debut with the company as Marianne, a role which was broadly effective and sung with vigor. Chester Ludgin as Faninal outlined his role with broad appeal, though his headdress suggested an earlier era than Maria Theresia's. Luigi Vellucci was an emphatic figure as Valzacchi. Regina Sarfaty was outstanding in the brief role of Annina, the intriguer. John Alexander gave ardent voice to the first-act aria of the Singer. Charles Broadhurst made his debut with the company as the Princess' Major Domo, and Arnold Voketaitis was dominating in his last act scene as the Police Commissioner. Others in the large cast included Michael Carolan (Innkeeper), Maurice Stern (Faninal's Major Domo), John Macurdy (Attorney), Jennie Andrea, Rita Metzger and Sofia Steffan (Three Orphans), Joy Clements (Milliner), Michael Arshansky (Hairdresser) and Dan Merriman (Ochs' Lackey).

The orchestra, though smallish for this work, was adequate and rose beautifully to the romantically tender playing required in many passages under the devoted baton of Julius Rudel. The scenic production was familiar from previous showings of the opera, and, considering the limits of the stage, quite impressive.

Ralph Herbert, making his bow as stage director with the company, gave the work a strong and highly individual action, if some of the riot scenes and the slapstick movement were at times exaggerated. Especially effective was his management of the busy second act. The cast was often recalled before the footlights and at the close Messrs Rudel and Herbert shared the applause.

R. M. K.

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Scene from "The Inspector General" at City Center. JON CRAIN, *the bogus inspector, having imbibed, is carried to bed by* DAN MERRIMAN *and* MICHAEL CAROLAN; RUTH KOBART *and* PATRICIA BROOKS *look on.*

La Traviata, Oct. 9, A—The current City Center production of "La Traviata" raises again the question of opera in English. There are, of course, many cogent and well-known arguments in favor thereof, but this performance constitutes an equally cogent negative one. If the City Center is going to give operas in the original language, the diction should be at least acceptable, and the musical style, which derives to some extent from the language, should be authentic. Such flaws in enunciation, musical style and phrasing marred what could have been a fine performance.

Beverly Bower has the type of voice for the title role of "Traviata," full and rich, and flexible enough to make light of the difficulties of "Sempre Libera," and the stage presence to match. Louis Quillico, too, has a first-rate baritone voice, and his Germont is warm and dignified. Frank Poretta (whose Italian was excellent) made a handsome and effective Alfredo, and the minor roles, undertaken by Mary Lesawyer, Sophia Steffan, Maurice Stern, Arnold Voketaitis, William Metcalk, and John Macurdy, were uniformly excellent.

The musical co-ordination under samuel Krachmalnick was generally good, although some of his tempi were debatable. The staging of Albert Felmar was appropriate and effective for the most part. However, a jarring note was provided by some unwarranted slapstick in the third act ballet.

C. E. R.

U. S. Premiere of Egk's "The Inspector General"

City Center, Oct. 19, E—The American bow of Egk's opera, which has been performed in various German theaters and in London, also marked his conducting debut before a U. S. audience. A competent batonist (he was associated for several years with the Berlin State Opera), the 59-year-old creator led the work with professional flair, and enjoyed a number of bows from the pit and stage.

His work, sung here in English, is based on a well-known story by Gogol about a penniless civil servant who arrives in a small Russian town in Czarist days, and is mistaken by the Mayor and local dignitaries for an important Inspector from St. Petersburg. Feted and making love indiscriminately to the Mayor's wife and his daughter, he also borrows considerable cash and drives away in a carriage with his threadbare servant. In the last of three acts the deception is discovered, and the villagers indulge in fruitless recriminations; at the end the real Inspector is announced and they prepare to receive him dazedly as the curtain falls.

Much of the humor of the book depends on the satire on petty officialdom and the small-time graft that they were desperately trying to conceal. The libretto has shorn much of its humanity, and the satire that is left is mostly wry and brittle. Musically there is much proficiency but a lack of memorable tunes; and frankly, there is too much of the parodistic note. Masters of the craft (such as Puccini in "Gianni Schicchi"), inserted an element of romantic appeal and melodic breadth. This Egk has not done; and he has composed the work in a somewhat Stravinskyan harmony with much percussion, and rather laid on his burlesque with a trowel.

Hardly any character is one with whom the audience can identify itself, except perhaps the clever imposter, Chlestakov, played with great *brio* and winning humor, as well as a handsome stage presence and a fine voice, by Jon Crain. A newcomer to the company, Patricia Brooks, who had previously sung Marianne in "Rosenkavalier," showed comic flair and vocal ability as the Mayor's daughter, though the stage direction makes her behave as a socially gauche flirt. The Mayor's Wife is done heartily and with stage knowledge by Ruth Kobart. Excellent character bits and serviceable singing are contributed by a large gallery of performers, including Herbert Beattie (Mayor), John Macurdy (Judge), Chester Ludgin (Charity Commissioner), Maurice Stern (Postmaster), Michael Carolan (Bobtschintzki), Dan Merriman (Dobtschinsky), Charles Broadhurst (Mayor's Servant), Avdotyn, a Servant (Joan Porters), Arnold Voketaitis (the impostor's servant), Charles Herrick (Waiter), Mary Lesawyer (A Young Widow), and Regina Sarfaty (Locksmith's Wife).

The real star of the evening was William Ball, who staged the comedy with great resource and fine imagination, scoring particularly with the finale of the second act, where the music also had more warmth and appeal than elsewhere, particularly when the Mayor's daughter sang an air suggesting a Slavic Folk source. The settings by Joseph Weishar were colorful and effective, as were the costumes by Patton Campbell.

R. M. K.

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Three Assistant Conductors Heard With Philharmonic

Carnegie Hall, Sept. 29, 30 and Oct. 1—Owing to the indisposition of Leonard Bernstein, from bronchitis incurred on his international tour, the conductor withdrew from the concert on Saturday evening, after he had appeared as both batonist and piano soloist. The three concerts were the first of the series titled "Schumann and the Romantic Movement." Mr. Bernstein at the Thursday evening "Preview Concert" had seemed in good health as he conducted Beethoven's "Leonore" Overture No. 3 and directed from the keyboard the same master's Piano Concerto No. 1, concluding the program with Schumann's Fourth Symphony. However, after the intermission on Saturday evening, it was announced that the Schumann work would be led by Gregory Millar, 36-year-old Canadian, one of three assistant conductors this season, and he filled in ably, presenting a dramatic and forcefully conceived reading.

On Sunday afternoon, announcement was made before the concert that the two other assistant conductors would also appear and that the program would be changed slightly. As a result, Elyakum Shapira, 34-year-old conductor from Israel, led the "Leonore" Overture No. 3 in a well-conceived reading, with some individual treatment of passages, showing a scholarly command of baton technique and knowledge of the score. Mr. Millar then repeated his reading of the Schumann Fourth Symphony, which he performed with considerable authority, notably in the precision with which he outlined the rhythmic facets of the work. He scored especially with his dramatic reading of the final movement

The final part of the program was led by Russell Stanger, 30-year-old New Englander, who has conducted the Boston Little Symphony in its own city and on tour. He chose Debussy's Prelude to "The Afternoon of a Faun" and Stravinsky's "Firebird" Suite. He directed competent and smooth interpretations of these exacting modern scores, in which orchestral color is an important ingredient. The public response for the three youthful conductors was extremely enthusiastic. R. M. K.

Philadelphia Orchestra Premieres Foss Novelty

Philadelphia Orchestra, Eugene Ormandy conductor, Lukas Foss and the Improvisation Chamber Ensemble, Carnegie Hall, Oct. 11, E—Ormandy has become a keen designer of programs; the opening event in the annual New York series of this fabulous orchestra, with which he is marking his 25th anniversary this season, gave full evidence of this talent. Antipodes colored each half of the program; J. C. Bach and Sibelius in the pre-intermission portion, an amalgam of positive and chance music contrasted with Respighi in the latter part.

It is impossible to deny the splendor of this organization. Its consummate virtuosity and dynamic range are unmatched. And, its discipline is far and above any American orchestra of today, Ormandy has command and his commands are stylistically stimulating. Though the J. C. Bach Sinfonia for Double Orchestra, Op. 18, No. 3 had more than a romantic dip in its *piano subito* effects, it was performed cleanly and with nary any fuss. Ormandy's transcription for orchestra merely amplified the winds; the seating of the orchestra in a quasi-stereo arrangement made the antiphony very effective.

The Sibelius Fifth Symphony has no neat melodies, its lines are functional props that hold the structure together. This composer, more than any other symphonist, demands the long, formative interpretation. Given this, there is richness and subtlety—the Philadelphians responded with a brilliant performance, plus all the requisite shadings. One only missed the golden tone of Kincaid in the wind choir; the woodwinds have not achieved the new blend necessary since this master flutist recently retired.

In the "Feste Romane" of Respighi one hears a body of music which has much pomp and flummery and little circumstance and creative depth. The music is a virtuoso's holiday, no less and much more when it is performed by an orchestra of instrumental magicians. Ormandy cut this music into its exact patterns and had himself a real conductor's Roman holiday.

The novelty of the evening was a Concerto for Improvising Solo Instruments (flute, clarinet, 'cello, percussion, and piano) with orchestra, by Lukas Foss. In each of his newest pieces Foss is concerned with a particular problem which he solves neatly, if not with overdue importance. In this three-movement concerto the orchestral portion is pre-constructed; the improvisation controlled by pre-knowledge of the orchestral score, and to a certain extent what the soloists will do.

True enough, as Foss states, "ensemble improvisation is not possible unless specific ordering principles have been determined beforehand." However, with the realization of the orchestral part, plus motives and principles decided on in advance, what price improvisation? Further, after several performances the improvisation tends to regulate itself (notwithstanding certain variances at each performance). *In toto*, the excitement is aborted and the entire matter quite tame. The music was *etwas* serial, but tonally enveloped. It had Webernian semi-pointillism and some jazz touches. It was best when it touched the zone nearest true improvisation (the solo sections for the improvising instruments); otherwise it left one listener rather bored. It did stimulate the audience, even though a few left and a boo or two was heard. After the opening movement there was a buzz from the audience. The buzzing diminished after the other movements were played and this pointed up the diminishing returns of this work. A. C.

Giulini Conducts Israel Philharmonic

Israel Philharmonic, Carlo Maria Giulini, conductor, Metropolitan Opera House, Oct. 16, E—The opening concert of the Israeli musicians' tour (and the first of three performances in New York) was a festive occasion and drew a capacity audience. Musically, the evening was enjoyable but far from notable. Our American orchestras have a deeper and richer sonority, a much more colorful resonance than the rather dry tone of this visiting aggregation. Possibly due to the acoustics (the "Met" is hardly a good hall for an orchestra) and also due to the placement of the ensemble on tiers, the brass tended to disassociate itself in every *tutti*, and the trumpets were shrill and hard in sound.

Save for one novelty, the program consisted of standard fare—the Overture to "Der Freischütz," Brahms' First, and Stravinsky's "Firebird" Suite. Giulini has the demeanor of a conductor with a personality and cuts a fine figure on the podium. He is precise, at times almost to a fault—as was very evident in the Stravinsky. The "Firebird" cannot be performed with cool objectivity, analyzed to the last sixteenth note, else its boldness and subtlety are substituted by unstylistic classical, black-and-white balances. The Berceuse had the proper mystery and color, but otherwise the work was stilted.

Although played beautifully, one

(*Continued on page 30*)

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Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Peter Dickinson, Ralph I. Friedman, J. Albert Fracht, Russell Kerr, T. W. Thompson

MONAURAL

LIEDER BY HAEFLIGER

Schubert: Die Schoene Muellerin, Op. 25 (No. 1-14), ERNST HAEFLIGER, tenor. ERIK WERBA, JACQUELINE BONNEAU, piano. DEUTSCHE GRAMMOPHON GESELLSCHAFT 136039; also 136040 stereo.

There is no English translation printed with the German text, but we are fortunate in the choice of artist. Haefliger has a beautiful voice and uses it with consummate skill. It is difficult for a lone voice to hold the attention of an audience for as long as two LP records, but with his art, this becomes an inspiring experience. Erik Werba and Jacqueline Bonneau are brilliant. We recommend the above three records to lovers of liedersinging on a high plane. J. A. F.

PSALMS BY LASSUS

Orlandus Lassus: "Septem Psalmi Davidis Poenitentiales." HELMUT KREBS, tenor; HANS JOACHIM ROTZSCH, tenor; HANS-OLAF HUDEMANN, bass; AACHENER DOMSINGKNABEN, INSTRUMENTAL ENSEMBLE with ancient wind-instruments and strings; Conductor, Rudolf Pohl. Decca Archive Production ARC-3134/35. Two LP records. Also in stereo.

The "Seven Penitential Psalms" composed by Lassus for his Netherland brethren were created to nurture an inner sense of oneness and obeisance to Divinity. Thanks to the intelligence and artistry of Conductor Pohl and his performing groups, the effects that were held to be true in the 16th century may be so to the dedicated listener of today. J. A. F.

HEIFETZ IN SIBELIUS CONCERTO

Sibelius: Concerto in D Minor, Op. 47. JASCHA HEIFETZ, violinist, CHICAGO SYMPHONY ORCHESTRA, WALTER HENDL, conductor. RCA Victor LM-2435.

Heifetz many years ago recorded the Sibelius concerto and created a sensation. Since that time other fine violinists have tried to scale the same heights. The qualities that excited the music-loving world are all in this new recording, and we know once more that Heifetz takes a back seat for no other violinist. He is exciting, breath-taking and prodigious. Nevertheless, we suggest that it is worth the while of readers to listen to the recordings by Oistrakh and Stern as well. J. A. F.

A WOLF MISCELLANY

Hugo Wolf: Spanisches Liederbuch (Geistliche und weltliche Gesänge "Auswahl") IRMGARD SEEFRIED, soprano, EBERHARD WAECHTER, baritone, ERIK WERBA, piano. Deutsche Grammophon Gesellschaft, 138059, stereo.

It would have been a sensible thing to have printed an English translation along with the original German text on the record cover, since the words of Wolf's songs are fraught with meaning. Fortunately for all concerned, Miss Seefried and Mr. Waechter sing so eloquently that the general listener, following the voices with the text, must grasp in some measure the wonderful subtleties of these gems by a supreme Lieder composer. J. A. F.

FOR RECORDERS

THE FESTIVE PIPES (Eight Centuries of Music for Recorders): KRAINIS RECORDER CONSORT. Kapp KCL-9049, monaural.

It is hard to believe that a collection of recorders can make such beautiful music as they do here. The record includes the Telemann Trio Sonata in C Minor for recorder, oboe and continuo and "La Folia" by Corelli. We have here living proof that antiquity need not remain a voice of yesterday but can inspire with delightful sounds today. J. A. F.

STEREO

BRAHMS' PIANO QUARTET

Brahms: PIANO QUARTET IN G MINOR, OP. 25. RALPH BERKOWITZ, piano, BEL ARTE TRIO (RUTH POSSELT, violin; JOSEPH DE PASQUALE, viola; SAMUEL MAYES, 'cello). Boston Records BST-1015, stereo.

Although a relatively early work by which, as a pianist, Brahms introduced himself to Vienna, the G Minor Quartet stands as a mature and extremely effective piece of chamber music. The artists in this recording play with considerable feeling and spirit, with especially effective sensitivity to the enchanting Intermezzo. The performance must suffer in comparison with that of Victor Aller and members of the Hollywood String Quartet, but since that record is now impossible to obtain singly and difficult to find in the series album, this reviewer can highly recommend this Boston disc as presenting a polished reading of good interpretive insight. E. L. S.

BARTOK AND BEETHOVEN

Bartok: MUSIC FOR STRINGS, PERCUSSION AND CELESTA; **Beethoven:** GROSSE FUGE, OP. 133. L'ORCHESTRE DE LA SUISSE ROMANDE, ERNEST ANSERMET, cond. London CS 6159, stereo.

The Great Fugue is played with precision and musicality, with a sparkling spirit that belies the work's difficulties. As for the Bartok, the first movement is difficult for the listener, unless that one is in a fit of melancholy. But the marvelous humor of the second section is quite enchanting. It is in this movement that pizzicato passages reverberate in a way that only stereo can successfully reproduce. Throughout, the unusual orchestration makes for fascinating listening. Bartok achieved some very compelling effects in this composition, and the recording transmits them with excellent fidelity. E. L. S.

RICHTER PLAYS SCHUMANN

Schumann: CONCERTO IN A MINOR, OP. 54, INTRODUCTION AND ALLEGRO APPASSIONATO, OP. 92, Novellette, Op. 21, No. 1. **Toccata,** OP. 7. SVIATOSLAV RICHTER, pianist; SINFONIE-ORCHESTER DER NATIONALEN PHILHARMONIE WARSCHAU. WITOLD ROWICKI cond. Deutsche Grammophon Gesellschaft-138077, stereo.

Richter's way with the Toccata shows clearly that he has a phenomenal technique because he tosses off all the terrifying problems with consummate ease. More than that, he revels in the challenge. His way with the Concerto is highly gratifying; there are no frills or involved gyrations, but simply a devoted obeisance to the thinking of the composer. Since the "Allegro Appassionata" has never been recorded before, there are no precedents with which to compare it. However, it will take a phenomenon to better Richter's performance. He has arrived on a first concert visit in the U. S. this season and, judging by his recordings should provide enough excitement to be the talk of the year. J. A. F.

VALLETTI SINGS "DICHTERLIEBE"

Schumann: DICHTERLIEBE, Op. 48. CESARE VALLETTI, tenor; **Leo Taubman,** piano. RCA Victor LSC-2412, stereo.

The crystal-clear gems of full-flowered romanticism that are Schumann's Dichterliebe are sung with considerable musicality and well-thought-out artistic carefulness by the soloist. His diction is excellent, which should not surprise anyone who has noticed how much more distinctly Mr. Valletti sings English than many of his American colleagues at the Metropolitan. However, some "scooping" and an occasional nasal quality mar several selections, and intensity (for instance in the *ziemlich langsam* "Im Rhein") is too often absent. E. L. S.

STRAVINSKY FOR ORCHESTRA

Stravinsky: PETROUCHKA. THE BOSTON SYMPHONY ORCHESTRA, PIERRE MONTEUX, cond. RCA Victor LSC 2376, stereo.

Monteux is one of the few giants associated with the creation of "Petrouchka" still living. He began his long association with Stravinsky as the con-

NEW RECORDINGS RECEIVED

BEETHOVEN: Ninth Symphony, Ernest Ansermet cond., L'Orcheste de la Suisse-Romande; soloists, Joan Sutherland, Norma Procter, Anton Dermota and Arnold Van Mill; London CS 6143, stereo.

ORCHESTRAL MUSIC FROM THE OPERA: Columbia Symphony Orchestra, Thomas Schippers cond.; excerpts from "Madame Butterfly," "Carmen," "Cavalleria Rusticana," "Hansel and Gretel," "La Traviata," "Shylock" (Faure), "The Love for 3 Oranges," "Vanessa" and "Wozzeck." Columbia ML 5564, stereo.

BRAHMS: Symphony No. 4, Vladimir Golschmann conducting the Vienna State Opera Orchestra. Vanguard SRV 116, stereo; also available in monaural.

RIMSKY-KORSAKOV: "Capriccio Espagnol" and "Russian Easter" Overture. BORODIN: "Prince Igor" Overture and Antal Dorati, cond. Mercury SR 90265, stereo.

DVORAK: Symphony No. 5 ("From the New World"). Detroit Symphony, Paul Paray, cond. Mercury SR 90262, stereo.

BONBONS AUS WIEN: Waltzes and Other Dances by Johann Strauss Sr. and Jr.; Josef Lanner; Mozart and Schubert. The Boskovsky Ensemble, Willi Boskovsky, cond. Vanguard VRS 1057, monaural.

YUGOSLAV CHORAL MUSIC: Branko Krasmanovic Chorus of Belgrade, Bogdan Babic, cond. Monitor MP 575, monaural.

HAYDN: Symphony No. 94 ("Surprise"), Symphony No. 103 ("Drum-Roll"), Philharmonica Hungarica, Antal Dorati, cond. Mercury SR90208, stereo.

BEETHOVEN: Symphony No. 7, Leonard Bernstein conducting the New York Philharmonic. Columbia ML 5438, monaural.

J. S. BACH: The Complete Brandenburg Concerti, Yehudi Menuhin and the Bath Festival Chamber Orchestra. Capitol SGBR 7217, stereo (also available in monaural).

STORIES AND SONGS OF THE CIVIL WAR: Heroes, Battles and Authentic Music of the Confederacy and the Union. Ralph Bellamy, narrator. RCA Victor, LSC 2402, monaural.

A CHORUS OF LOVE from the men of the Robert Shaw Chorale, Robert Shaw, cond. RCA Victor LSC 2402, stereo.

DUPRE AND MESSIAEN: Marcel Dupre at Saint-Sulpice, Vol. 5. Works for organ by Oliver Messiaen and by the performer. Mercury SR 90231, stereo.

TRAIN WHISTLE BLUES—THE LEGENDARY JIMMIE RODGERS: Jazz numbers sung with piano accompaniment by the late performer of that name. RCA Victor LPM 1640, monaural.

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ductor of the premiere in 1911. With the Boston Symphony he also introduced the music to the United States in 1920. This new stereo recording of the complete score with the same forces has the vigor and excitement of a premiere, and the authority of a 49-year relationship with the work. The sound has the lucidity and brilliance necessary for the complexities of the music. R. I. F.

Stravinsky: LE SACRE DU PRINTEMPS. MINNEAPOLIS SYMPHONY ORCHESTRA, **Antal Dorati,** cond. Mercury SR 90253, stereo.

"Le Sacre" still stands like a gaunt landmark in music. There was nothing like it before, and there has been nothing like it since. With a first-rate orchestra and a conductor that understands and believes in the music, it cannot fail. Dorati and the Minneapolis fill the bill handsomely. But what is most exciting about this record is the sound. It is close-up but appropriate for this music, which was designed to strike in the solar plexus. This enormous test of transient distortion is cleanly passed by Mercury's engineers, and as a stereo demonstrator will be fabulous. R. I. F.

DEVOTIONAL DISC

HOLY, HOLY, HOLY, ROGER WAGNER CHORALE, CAPITOL SYMPHONY ORCHESTRA, ROGER WAGNER, CONDUCTOR. Capitol SP 8498 (stereo).

This album presents nine disparate works that are united first by their being all semi-classical sacred music and second by their having been arranged chorally by Roger Wagner and orchestrally by Grieg McRitchie. Two romantic hymns are presented, "Holy, Holy, Holy" and "Onward, Christian Soldiers;" two spirituals, "Swing Low, Sweet Chariot" and "Nobody knows the Trouble I've Seen;" two Bach works, "Jesu, Joy of Man's Desiring" and the finale and chorale from the St. John Passion; and three miscellaneous works, the "Ave Maria" misbegotten by Bach and Gounod, Adam's "The Holy City" and Nevin's "The Rosary." It is superficially all very impressive, but I find most of the selections either trite or in bad taste, and object on ethical grounds to any kind of "arrangement," since dullness in an overused work can be evaded simply by not performing it. J. L. B.

A ROBESON RECITAL

PAUL ROBESON AT CARNEGIE HALL: "Every Time I Feel The Spirit," arr. Brown; "Balm In Gilead," arr. Burleigh; "Volga Boat Song"; "Monologue from Othello," Shakespeare; "O Thou Silent Night," Alexandrov; "Chinese Children's Song"; "My Curly-Headed Baby," Clutsam; "Old Man River," Kern; "Going Home," Dvorak, arr. Fisher; Monologue from "Boris Godunov" and "The Orphan," Mussorgsky; "Christ Lag in Todesbanden," J. S. Bach; "Didn't My Lord Deliver Daniel," arr. Brown;" Lullaby," Schubert, "O No, John," arr. Sharp; "Joe Hill," Robinson; "Jacob's Ladder," trad. ALAN BOOTH, PIANO ACCOMP. Vanguard Stereolab VSD-2035. On May 9, 1958, Paul Robeson gave his first recital in eleven years at Carnegie Hall. This recording preserves a major part of the program,and affords a fine impression of his singing, his recitations, his comments to the audience, and the accolades on that occasion. Robeson is an artist possessed of the rare ability to make all his great natural gifts combine to serve an expression of thought and emotion. There has been no diminution of his powers, and we are enriched by this addition to his recorded repertoire. R. I. F.

SONGS OF ISRAEL

SONGS OF THE EXODUS: HILLEL AND THE SONS OF GALILEE. Kapp KS-3058, Stereo. Setting aside any possible hint of commercial sagacity in the timing of this issue with the recent success of the Leon Uris novel, I would say that this compendium of songs of Israel (native and naturalized) is a fitting and frequently powerful expression of the drama of the Israeli freedom struggle. The songs are effectively performed by the folk-singer Hillel, who has a rich bass voice, and is assisted chorally by Chaim Ben-Shachar, Dani Bahat, Amir Zussman, and Avraham Kugel. In addition to their art, they bring to this recording the authenticity of a background of active service with the Israel Defense Army. Accompaniments are provided by Hillel on the "khalil," a shepherd's pipe, by Gil Aldema on the accordion, and by Ruthi Ben-Zvi on the "Miriam Drum." R. I. F.

RESPIGHI'S DELICATE ART

Respighi: THE BIRDS and BRAZILIAN IMPRESSIONS. ANTAL DORATI, LONDON SYMPHONY ORCHESTRA. Mercury Stereo SR90153.

One whole segment of early 20th-century composition seems to consist of orchestral transcriptions of literature belonging to other media. We can say "composition" truthfully, for most works so treated are transmuted into something quite different from their originals. A possible high point is reached in "The Birds," a set of four exquisite orchestral descriptions adapted from 17th- and 18th-century harpsichord works (a dove from Gallot, a hen from Rameau, a nightingale from an anonymous English composer, a cuckoo from Pasquini), and introduced by a curious and ponderous "Prelude." Dorati's performance is a delight.

Transcriptions must perforce go far beyond their originals, and Respighi has made a thoroughly new creation; but he gives his varied and brilliant palette and his floridly romantic imagination free rein in his Ravel-like "Brazilian Impressions." Dorati's unsurpassed ability to interpret impressionistic scores makes this reading even more deeply satisfying than "The Birds." Respighi drew this material from some he collected in Brazil, but all of it became thoroughly and creatively his own. This is a most pleasing disc from every viewpoint. J. L. B.

GLAZOUNOV BALLET

Glazounov: BALLET, "THE SEASONS," Opus 67. L'ORCHESTRE DE LA SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE DE PARIS. ALBERT WOLFF, cond. London CS 6116, Stereo.

"The Seasons" impresses one today as the work of an experienced and careful craftsman; it is music well organized, skillfully orchestrated, occasionally charming, but rather sterile in ideas. Glazounov saves the best moments for the last, in the often-played Bacchanale, but they are a little long in coming, if one has to sit through all the previous parts. On the other hand, this is relaxing background music. Albert Wolff conducts with polish and refinement, and the recording quality is equally neat. R. I. F.

(*Continued on page* 38)

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THE NATIONAL SCENE

Photo by Alan D. Hewitt

Preceding dedication of new organ at Academy of Music, Philadelphia: l. to r., SAMUEL BARBER, *from whom a work was commissioned for the occasion;* EUGENE ORMANDY, *conductor of the Philadelphia Orchestra, who led the premiere;* MRS. EFREM ZIMBALIST, *donor of the new organ;* JOSEPH WHITEFORD, *president of Aeolian-Skinner Co., builders of the instrument; and* PAUL CALLAWAY, *organ soloist.*

Philadelphia Dedicates New $150,000 Organ

■ The first performances on the new $150,000 pipe organ in the Academy of Music and the debut here of Lukas Foss and the Improvisation Chamber Ensemble, on the season's first two programs of the Philadelphia Orchestra, provided plenty of conversation.

This, the world's largest movable pipe organ was donated by Mrs. Efrem Zimbalist, founder-president of the Curtis Institute of Music, in memory of her father, Cyrus H. K. Curtis, publisher-philanthropist. Because the backtage space at the Academy is needed for operas and ballets, the organ was built by Boston's Aeolian-Skinner Co. on five rolling platforms, which can be lodged in a former scenery storeroom. The versatile instrument may be used for recitals and in operas, symphony and choral concerts. It has three manuals, 73 stops and 4102 pipes. It makes an engaging backdrop when the five movable platforms are strung across the rear of the stage. The organ is a brilliant concert vehicle, with emphasis on the reeds. Many who hoped for a sonorous instrument with rich "organ" tone were disappointed, but one remembers that this organ is in a concert hall, not a church.

It was first heard at the opening concerts with Paul Callaway, organist of the Washington Cathedral, as soloist in Samuel Barber's "Toccata Festiva," commissioned for the occasion. Barber's work effectively displayed the resources of both the organ and the organist, although its purely musical value is questionable. Beethoven's Seventh Symphony and the Saint-Saens "Organ" Symphony completed Eugene Ormandy's program to start his 25th season as conductor here.

■ The next week Foss and his colleagues introduced their Concerto for Improvising Solo Instruments and Orchestra. The accompaniments to the three movements were composed by Foss, Dufallo, Drasnin and Delancey, all of whom played in the solo ensemble of piano, 'cello, flute, clarinet and percussion. The solo instruments truly improvised within a certain framework, and of course the performance was different each time. It fascinated the members of the Orchestra. It both fascinated and frustrated many listeners, too. This is, perhaps, a minority report—that the idea, at least for symphony orchestra and ensemble, is better on paper than in performance. To these ears the whole did not equal the sum of its parts. Very likely this procedure (one avoids calling it a "stunt") would be more effective with chamber ensemble minus the accompanying orchestra. Foss, in an exclusive interview with this writer, said he believes that ensemble improvisation is just beginning, and that in a few years it will be taught in universities.

■ A second demonstration of the Curtis Organ in the Academy was provided by its first recital, appropriately given by Alexander McCurdy, head of the organ department at Curtis Institute. It proved capable of worthy playing of Bach, Brahms, Franck, Schumann and Dupré, including accompaniments for two-score Westminster Choir singers directed by Warren Martin. McCurdy, of course, is widely known as a superlative organist.

The Royal Danish Ballet, on its second American visit, scored heavily in a torrid "Carmen," fine dramas such as "La Sonnambula" and "Moon Reindeer," the comedy of "Graduation Ball and "Fanfare" (the latter to Britten's "Young Person's Guide to the Orchestra"), and Balanchine's abstract, classical "Serenade" to the Tchaikovsky music. It is a topnotch ensemble. SAMUEL L. SINGER

Chicago Opens Opera And Symphony Season

■ Though the official opening of the 1960-61 season with the Chicago Symphony Orchestra concert of Oct. 13 was clouded by the absence of Fritz Reiner, due to illness, the concert came off in true Chicago Symphony tradition under the direction of Walter Hendl, Reiner's Associate, and set off a succession of notable events—the Lyric Opera opening, Sviatoslav Richter's American debut with the Chicago Symphony, and Leonid Kogan's Orchestra Hall recital. Hendl took over the exact program rehearsed by Reiner for the first mid-week concerts of the season—Wagner's Prelude to "Die Meistersinger," Schumann's C Major symphony, No. 2 and the Prokofiev Fifth—with the authority and apparent ease which comes with knowledge, abundant musical gifts and the experience of a seasoned conductor-musician. Notable in the Wagner were the phrasing and the imagination with which the spectrum of Wagner's palette was exposed to bring the programatic music to life. Hendl revealed the beauty and poignant drama of the Schumann with the utmost sensitivity, and made the Scherzo and Adagio movements memorable. The lyricism and overflowing spirit of the Prokofiev was communicated to the listeners in full measure and won for Hendl a hearty ovation.

■ Lyric Opera of Chicago's opening of its seventh season had every aspect of the traditional opener—replete with the variety of "grand opera" that was Verdi's "Don Carlo," boasting a stellar cast-Christoff, Gobbi, Tucker, Simionato and others; a conductor of the first order, La Scala's Antonino Votto, making his American debut; sumptuous scenes and costumes; a spirited and ornamental audience that filled the house; and as fillip to the benefit occasion, a fabulous midnight ball!

There were some splendid stage effects and impressive ensembles (though the masked ball was missing with other cuts), and there was beautiful singing throughout the evening to make up in part for the lack of a convincing plot and cohesive action.

Boris Christoff and Tito Gobbi, singer-actors par excellence, returned to repeat their impressive characterizations of Phillip II of Spain and Rodrigo, Marquis of Posa respectively, given in Lyric's 1957 presentation of Don Carlo, and Richard Tucker and Giulietta Simionato, both in finest vocal estate, further heightened the prestige and interest of the performance, as did Margherita Roberti, former star of Chicago's WGN concerts who has made an important name in opera for herself. She has the markings of an opera star of magnitude—a beautiful voice usually well handled, musicianship, and good looks, with promise of presence, which as yet, in the role of Elizabeth of Valois, is undistinguished.

No star in the performance shone brighter than Antonino Votto's, whose understanding of the score and complete

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command of his forces contributed immeasurably to the evening's success. One of its most thrilling moments came with Simionato's singing of "O, don fatale" which "brought down the house."

■ The eagerly awaited American debut appearance here of the extravagantly heralded Sviatoslav Richter, which had generated so much excitement, was not disappointing. The occasion was an extra Chicago Symphony orchestra concert at which the celebrated pianist played the Brahms Second Concerto under guest-conductor Eric Leinsdorf's baton.

When the vital, yet gentle-faced Russian with a forelock of red hair in motion, shot out from the stage door as if freed from a leash, he seemed possessed to play—as his audience was to hear him. Already one felt in the presence of a great musical personality—one intense and apparently enrapport with his colleagues of the day. He entered the performance with the dedication of the artist to his master whose music he serves, and gave an interpretation of the Brahms that defied comparison with other performances. His was one apart—unorthodox, yet so penetrating in its conception, the very soul of Brahms seemed to have been glimpsed. For those who could share the exciting beauty and depth of Brahms' eloquent utterance so wonderfully expressed by Richter, this was one of the rarest of musical experiences.

Leinsdorf and the orchestra, who had given such sensitive collaboration to Mr. Richter, further contributed performances of Beethoven's "Leonore" Overture No. 3, impressively played, and Mozart's G minor symphony (No. 40, K. 530) which, lacking in subtlety and fluency, was not ideal Mozart.

■ Following Richter's appearance, Leonid Kogan, another of Russia's prized virtuosi who had made us know in his recital here two seasons ago that he was among the world's top-flight violinists, deepened this impression in his return recital in Orchestra Hall on Oct. 15. Kogan's very presence bespoke the dedicated artist. Playing with elegant style, the greatest purity and beauty of tone, and a marvellously facile and all-encompassing technic, Kogan found the heart of the music, communicated so warmly to the listeners. They should be legion whenever he returns—next, to play the Beethoven Concerto with the Chicago Symphony on Nov. 4. The program listed the Locatelli-Ysaye' Sonata, the second Bach Partita (D Minor) for violin solo, Prokofiev's D major sonata, Bloch's Improvisations and Wieniawski's Theme and Variations, given a breathtaking performance which only a wizard of the instrument could give. The artist received a tremendous ovation.

■ The Fine Arts Quartet launched its most ambitious season on Sept. 20 with the first of 14 concerts (to be duplicated on the North Shore) which will be given in the Prudential building auditorium. The noted ensemble, wonderfully attuned to every musical detail, gave performances of Beethoven's Quartet in F, Op. 59, No. 1, Britten's second quartet and the Mozart Quintet (G minor, K. 576) that were a delight to the discriminating ear.

The program for the first concert of their second series given Oct. 5, held Haydn's Quartet in D minor, opus 76 No. 2, Hindemith's Kleine Kammermusik for woodwind quintet, opus 24 No. 2 and Beethoven's Septet for Strings and Winds, in E flat, opus 20. The Haydn quartet has long been a part of the Haydn repertoire of the Fine Arts, and was the more warmly welcomed for having been heard so infrequently in recent years. The New York Woodwind Quintet appeared as guest artists in the Hindemith, an ingratiating work built on themes of great melodic charm amplified with most interesting tonal coloration resulting from the harmonic juxtaposition of flute and oboe to clarinet and bassoon. The work was beautifully recreated in the exquisite playing of this virtuoso group.

David Glazer, clarinet, John Barrows, French horn and Arthur Weissberg of the New York group, and Harold Siegel, double bass, joined Messrs. Sorkin, Ilmer and Sopkin of the Fine Arts Quartet in the finale of the concert, Beethoven's lively Septet for Strings and Winds in E flat, op. 20. In spite of the gravity of the opening adagio, and an adagio cantabile somewhat subdued of feeling, this work is what modern colloquial parlance would well call a "fun piece," marked by joyously tuneful themes and lively rhythms. Again, superb ensemble playing fully realized the beauties of a work which made an effective close to a fine concert.

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"Wozzeck" In Coast Bow

San Francisco

The traditional social glitter of an opening night in San Francisco's War Memorial Opera House, brilliant as it was on Sept. 16, when the 38th annual season of the San Francisco Opera opened with a production of Puccini's "Tosca," was not able to take the spotlight away from those concerned in the performance, conductor, stage director, cast and orchestra. With soprano Dorothy Kirsten replacing the ailing Renata Tebaldi in the title role, Tito Gobbi as Baron Scarpia and Giuseppe Zampieri as Cavaradossi and a superlative supporting cast that included Andrew Foldi, Salvatore Baccaloni, Howard Fried, Ned Romero, James Standard and James Waring, opening-nighters found the evening's singing and acting quite as compelling as the fashion show in the foyer. Silvio Varviso, who conducted, after a somewhat lethargic first act, revealed the essentially taut and high-tension quality of the second act and provided a proper balance to the pyrical third act.

The traditional disposition of the first-act set, with the easel on the audience's left, was reversed and other changes made in the scenery for the last two acts, suggesting that at some time a completely new production may emerge. The real event of the evening, however, was Tito Gobbi's portrayal of Scarpia; he is a singing actor able to communicate drama through music, and in these days that is a rare phenomenon.

Richard Strauss' "Die Frau ohne Schatten," which proved such a success last season, returned with Leonie Rysanek as the Empress, Ticho Parly as the Emperor, Paul Schoeffler as the Dyer and Marianne Schech as his wife and a huge supporting cast topped by Mary Costa as the guardian of the temple gates.

BORIS CHRISTOFF *sang the role of King Philip in "Don Carlo," the season's opening production of the Lyric Opera of Chicago.*

Last season Jean-Pierre Ponnelle, who designed the production, was unable to finish the set for the last act, so that T. L. Colangelo Jr. and Davis West of the San Francisco Opera's production staff made their own final set. This season, however, Mr. Ponnelle's set arrived and it proved to be of a piece with his conceptions of the other acts. Paul Hager, who was stage director, and Leopold Ludwig, who conducted, permitted nothing to interfere with the musical communication of Hofmannsthal's drama. The orchestral playing, work of the cast, the sets, costumes and lighting all contributed to produce a single impression. Miss Rysanek's and Parly's voices occasionally showed a tendency to a tremolo; apart from that the evening's singing was of a piece with Ludwig's keen understanding of the interplay between music and drama.

Reviving Puccini's "La Fanciulla del West" for the first time in many years provided another occasion for San Francisco opera-goers to discover Tito Gobbi's many-sided interpretative art. As sheriff Jack Rance, he was able to endow Belasco's somewhat one-dimensional figure with a stature—musically and dramatically—which might have surprised Puccini. Dorothy Kirsten as Minnie proved just the foil for such character-drawing. Sandor Konya as Dick Johnson, Howard Fried as Nick and Lorenzo Alvary as Ashby, contributed equally memorable characterizations. Even with so fine a cast, however, this opera has not too much to recommend it, being full of memories of the composer's earlier scores. Dino Yannopoulos was stage director and Francesco Molinari-Pradelli conducted; sets were by the late Armando Agnini, for many years the company's chief designer.

■ Chief attraction of the current season has undoubtedly been the company's outstanding production of Alban Berg's "Wozzeck," given for the first time on the West Coast on Oct. 4 and 8, with a third performance scheduled for Oct. 26. This modern masterpiece, designed, produced and performed to the end that drama and music emerge as a single entity, was received with the enthusiasm that normally goes only to such standard pieces as "Tosca."

The sets by Leni Bauer-Ecsy, as well as the costumes she designed, brought every scene its own particular expression visually, playing a large part in projecting the mood. Geraint Evans in the title role, Marilyn Horne as Marie, Richard Lewis as the Captain, Ticho Parly as the Drum Major, Lorenzo Alvary as the Doctor became instruments for the communication of this nightmare vision, and with rare exceptions, delivered the English text with uncommon clarity.

Maestro Leopold Ludwig, who shared with Miss Bauer-Ecsy and stage director Paul Hager the plaudits of the evening, demonstrated to the fullest his extraordinary ability to project the orchestral score of this opera as if it were a symphony, molding and shaping each phrase as an integral part of what is surely one of the most effective music-dramas in the literature. That such a performance was possible with the small number of rehearsals allowed is indicative of Ludwig's masterly craft.

■ A new music management is making history here in San Francisco, for in its first few months of operation Dana Attractions, Inc., brought the New York Philharmonic Symphony Orchestra to the Berkeley Community Theatre (it also played to packed audiences in San Francisco's Civic Auditorium under sponsorship of the San Francisco Symphony Orchestra) and now have a six-item fall concert series selling well considerably before the first concert, when Jerome Hines appeared on Oct. 30. Dana Attractions, Inc. is run by two young men in their early 20's—Tom E. Sternberg and William W. Lockwood—who got their start in show business at Princeton University's Theater, which gave them a taste for management. Using the theater's hall, they presented Emlyn Williams, Carlos Montoya, Carl Sandburgh and Dorothy Stickney in the 1958-9 season; the following year they offered 17 productions in 18 months, then came out to California. Dana will bring the Israel Philharmonic, Van Cliburn, Eleanor Steber, Isaac Stern and Andres Segovia. They hope, in the future, to include local and West Coast talent in future seasons now in the making.

JOSEPH BISKIND

Dallas' Second Festival Planned Nov. 1 to 30

The 1960 Dallas Festival, the city's second annual salute to the arts, will be staged Nov. 1 to 30, featuring theater, symphony, opera, ballet, recitals and art exhibits.

Festival Month will cover the season openings of the Dallas Theater Center, Nov. 17, presenting Thornton Wilder's "The Matchmakers," and the Dallas Symphony Orchestra's opening of its 61st season on Nov. 29, with Paul Kletzki conducting.

The entire season of the Dallas Civic Opera will be embraced, presenting "Daughter of the Regiment," Nov. 4 and 6; "Madama Butterfly," Nov. 10 and 12; Handel's "Alcina," staged for the first time in America, Nov. 16 and 18, and "Don Giovanni," Nov. 20 and 23. Leading sopranos to be heard include Joan Sutherland, singing for the first time in the U. S.; Elisabeth Schwarzkopf, Blanche Thebom, Leyla Gencer, and La Scala's Eugenia Ratti. Recitalists will include the organist Carl Weinrich, Nov. 15; soprano Ethel Barrymore Colt, Nov. 17; and mezzo-soprano Christa Ludwig Nov. 30.

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Boston Symphony Leads Off Season in the Hub

■ Not the least aspect of the Hub in revolution, are its musical circles, and this season promises as steady a whirl as any we remember. Charles Munch has announced tentative plans for the Boston Symphony season. Guest artists include conductors Lorin Maazel, Erich Leinsdorf, Thomas Schippers, on a return visit as guest conductor. New pianists to Boston will be Monique Haas, Alexander Uninsky, and the French duo pianists, Janine Reding and Henry Piette; Eugene Istomin and Byron Janis will appear as reinvited guests. Among violinists, Symphony Hall listeners will hear Jacob Krachmalnick, Jaime Laredo (the young Bolivian who was winner of the Queen Elizabeth prize), Leonid Kogan and Henryk Szeryng.

Particular excitement centers in the Boston premieres to come: Sir William Walton's Second Symphony, Florent Schmitt's Symphony, Martinu's Concerto for Two Pianos, the world premiere of Poulenc's "Gloria," just a little overdue for the orchestra's 75th anniversary, for which it was commissioned. Again we will have Munch's splendid readings of the Fauré "Requiem," Ravel's "Daphnis and Chloe" suite, and Berlioz's "Romeo," the latter two with the assistance of the New England Conservatory Chorus.

For those listeners who favor ballast on the side of modern music, the first concert with Poulenc's granitic Concerto for Organ and Orchestra, had Berj Zamkochlian as soloist. The music piles a thunderhead of dissonance over deeply hidden pedal tones, which seems to reduce the orchestral sound to color for a sea of sound. The combination, tricky at best, shows a deft ear for balance, and in spite of its decibel content, was handled with warm nuance and strikingly clean delineation.

Next followed a concert suite based on Stravinsky's ballet "Jeu de Cartes" which sounds quite fresh after nearly a quarter of a century. The performance had not reached the stage of polished acuity needed to single out the separate lines of this choreography, but the composer's pungent orchestration gives it zest.

The concert closed with Dr. Munch's Beethoven Seventh; while it was opulent indeed, and majestic, it missed the bumptious unceremony that makes it come alive. Because of this barely perceptible relaxation of drive, the Scherzo became a parade of postures, instead of a dionysiac dance.

For the second program, Munch announced Haydn's Symphony No. 98 in B Flat Major, and the Brahms Violin Concerto, with Jacob Krachmalnik as soloist. On the same concert appeared Piston's "New England Sketches," tintypes, rather, for their pale coloring and inert effect render them little more interesting than when they were heard last year at their premiere in the Worcester Festival.

■ Bold Cap news came from the Opera Group, under Sarah Caldwell, with her announcement of singers of international repute for its season. Igor Gorin comes as Germont for "La Traviata," with John Alexander as Alfredo. In December Tito Gobbi will make his Boston debut as Iago in "Otello," with Lucine Amara as Desdemona. Eunice Alberts will sing Emilia in that production, and reappear in January as Dame Quickly for "Falstaff." Phyllis Curtin has been signed for Mimi in "La Boheme," fresh from her triumphant debut at the Vienna State Opera. In April, "Fledermaus," under the baton of Arthur Fiedler, is scheduled.

The New England Opera Theater, under Boris Goldovsky, led off its season with "Don Giovanni," on Oct. 13; more of that next month.

Early recitals included that of Roland Hayes at Jordan Hall, with Regina'd Boardman at the piano. This artist, long a favorite in Boston, sang songs of Dowland, Purcell, Schubert, Wolf, Cowell, and his own arrangements of spirituals. His musicianship carried him through an occasional huskiness, and held his audience in close attention.

A musical circle of ever greater prominence is the Massachusetts Institute of Technology Humanities Series, which promises us this year: the New York Pro Musica, Nov. 13, New York Woodwind Quartet, Dec. 11, with Gregory Tucker, of Boston, pianist; Mieczyslaw Horszowski, pianist, Jan. 8; Ralph Kirkpatrick, harpsichordist, Feb. 19; the Vienna Octet, March 5. (One notices that the physicists and mathematicians across the Charles like to listen to chamber music as well as play it, and they play it often very well indeed!)

The Newton Community Series offers the Detroit Symphony, Lois Marshall, Claudio Arrau, the Beaux Arts Trio; and the Groton Music Association has announced Jan Smeterlin, the Vienna Octet, and the Harvard Glee Club. Multiply these two civic organizations by nearly every surrounding town near Boston, and you have musical circles that move in a dizzy merry-go-round.

■ Of especial interest among organizations is the Massachusetts Federation of Music Clubs, which presented, under the aegis of its president, Mrs. Muriel Machlachlan, a cavalcade, "Freedom Sings," at which guests from in and out of state spent a full weekend of musicals, meetings, and munching, while vigorous new leadership in the way of aiding young artists was planned. Characteristic of this renewed determination to reach the young was the induction of the Boston Conservatory and the New England Conservatory as active members in the Federation.

ROBERT W. DUMM

Cleveland Pops Conclude 22nd Year

■ The 22nd season of the Summer Pop Concerts by the Cleveland Orchestra, with Louis Lane at the helm, presented 16 concerts in which tribute was paid to the lighter muse as well as to standard classical repertoire. Every program was received with acclaim by audiences numbering from 3000 to 6000. Special evenings featuring the Washington Ballet, Anna Russell, two Gershwin lists, a Tchaikowsky program with Ward Davenny at the piano for the Concerto "The Merry Widow" and "Gypsy Baron" in concert versions rated the most popular support, as narrated by A. Beverly Barksdale, manager of the Cleveland Orchestra. Ferde Grofe conducted his own music, on which occasion Eunice Podis, in a first appearance after a serious illness, was applauded for her spirited performance of Gershwin's "Rhapsody in Blue" in Mr. Grofe's orchestration. There were also Cole Porter, Lerner and Loewe, Victor Herbert-Sigmund Romberg, Jerome Kern and two Rodgers and Hammerstein evenings, enhanced by fine young soloists: Beverly Bower, Beverly Sills, Robert Nagy (Cleveland tenor now with the Metropolitan Opera); Patricia Marand, John Tyers, Norman Atkins and Richard Miller. Ernest Kardos, concertmaster, was heard in solos of Fritz Kreisler on Viennese Night.

■ The Cleveland Orchestra management announces the engagement of the Roumanian conductor Georges Georgescu for one pair of concerts during George Szell's six-weeks' absence when he conducts the Concertgebouw in Amsterdam. Among the soloists will be four European artists: pianists Annie Fischer of Hungary, Eric Heidsieck of France, Hans Richter-Haaser of Germany; and the Hungarian violinist Johanna Martzy.

The Bernardi management is leaning towards entertainment appeal in its 20 events so far announced. Predominant feature will be ballet, including The Royal Ballet, the Ballet Theatre, the Ballet Russe, Canadian National Ballet and the Poland Mazowsze Dancers. The Moyseyev Russian Dancers, in a return engagement, are also under consideration. The National Symphony Orchestra, the Israeli Symphony and the Warsaw Philharmonic

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are listed. Others to appear are Fred Waring, Mantovani, Herb Shriner, Erroll Garner and Roger Williams, in the popular vein. There will be only two artist recitals, by Van Cliburn and Marian Anderson. The New York City Opera Company, with three works, is also on the agenda.

The Summer Workshop of the Cleveland Institute of Music, directed by Paul Berl and Elsa Findlay, presented four short operas this season: Gluck's "The Reformed Drunkard"; Puccini's "Il Tabarro"; Barber's "A Hand of Bridge," and Menotti's "The Old Maid and the Thief."

ROSE WIDDER

New Orleans Philharmonic Launches 25th Season

■ Several new factors marked the return of Alexander Hilsberg to the podium of the Municipal Auditorium on Oct. 25, when the New Orleans Philharmonic Symphony opened its 25th anniversary season. The ensemble is performing from a new olive-toned shell, with newly painted, dark green risers. This will diminish the glare of lights on both sides of the footlights and give needed light to the musicians in the back rows. This addition of a translucent ceiling, it is hoped, will improve the acoustics as well as the stage appearance.

Another innovation for our city is the organization of a single federated fund proposed to include all the major cultural organizations in the New Orleans area, aimed at supporting those organizations usually operating at a deficit. Many outstanding leaders in the civic, business and cultural fields have joined forces and are planning extensively for the initial drive of the Cultural Attractions Fund (C.A.F.), to start on Feb. 15, 1961.

■ "La Gioconda" opened the season of the New Orleans Opera House Association. The renowned cast brought delight to the enthusiastic audience. Zinka Milanov, in the title role sang beautifully. Giuseppe Gismondo, as Enzo, was vociferously applauded for his "Cielo e Mar," his tenor unforced and stage presence impressive. Irene Kramarich, mezzo, as Laura, is a convincing actress whose tones conveyed heart-felt expression. Mary McMurray, as Le Cieca, sang with great warmth and understanding; and William Wildermann, bass, gave a forceful interpretation as Alvise, displaying sure vocal technique. Thomas Carter, Steve Harun and Ralph Slifkin, regular comprimarios with the New Orleans Opera, contributed much to the supporting roles. Congratulations are in order to conductor Renato Cellini, chorus master Knud Andersson, stage manager William Wymetal, and art director L. J. Arthur. Of special merit was the performance of "Dance of the Hours" under the direction of ballet mistress and choreographer Elissa Minet Fuchs.

■ The New York Philharmonic Symphony opened New Orleans' music season with the first concert of the new Community Concert Association subscription series. A warm and enthusiastic audience greeted the much heralded orchestra and their musically versatile leader, Leonard Bernstein, who had not conducted in this city before. The overture to "Semiramide," by Rossini, launched the program in a brisk interpretation. The "tour" program included a somewhat tired-sounding reading of Beethoven's Seventh Symphony, despite the beautifully knit sonority of the strings throughout. The orchestra gained prestige with a lyrical "Afternoon of a Faun" by Debussy and became a convincingly fine orchestral instrument with the playing of the Suite from "The Firebird" by Stravinsky. To show their appreciation for the ovation received the orchestra played the rousing "Hoe-Down" by Copland as an encore.

PATRICIA EIFERT

OBITUARIES

■ **Julius Guttmann,** 71, former opera bass and for some years a New York voice teacher, died of a heart attack at his home in New York on Oct. 22. Mr. Gutmann had sung in opera in London, Paris, Vienna and Buenos Aires and was a permanent member of the Hamburg Opera. Surviving are his widow; a son Martin; a daughter, Mrs. Lore Pappas; a sister, and six grandchildren.

■ **Basil Ruysdael,** 72, former bass and voice coach, who had also been an actor and an announcer on radio and television, died at Hollywood Presbyterian Hospital in California on Oct. 10. Born in Jersey City, N. J., an engineering graduate of Cornell University, Mr. Ruysdael in his youth sang with the Savage Grand Opera Company. He studied voice in Europe, and on his return to the U. S. was a member of the Metropolitan Opera for eight years before World War I. After then serving in the Navy, he lived for a time in California, where he coached Lawrence Tibbett among other singers.

■ **Joseph W. Clokey,** 70, composer and dean of music at Miami University in Oxford, Ohio from 1939 until his retirement in 1950, died at the home of his son in Los Angeles following a heart attack on Sept. 14. He had also served as professor of organ at Pomona College and as organist at Claremont College in California. He was known particularly for many choral compositions for the church.

■ **Grace Doree,** 77, former singer and teacher of voice, died in New York on Aug. 17. She and her mother, Mrs. Doré Lyon, the latter the first president of the New York City Federation of Women's Clubs, toured the country in a series of "Operalogues." As a teacher she numbered among her former students Edward Ransome, Canadian tenor, heard for several seasons with the Metropolitan Opera. She was also president of the Empire State Opera Company, which aimed to promote young singers' careers.

■ **Hans L. Heniot,** 60, pianist, died at his home in Westport, Conn., on Sept. 20. Mr. Heniot taught at the Chicago Conservatory of Music from 1948 to 1960.

■ **Carl Deis, 77,** who served as music editor for G. Schirmer from 1917 to 1953, died in New York on July 24 last. Mr. Deis was also a composer of songs, piano works and other music. He had been active as organist in the past at Temple Emanu-El and the Ethical Culture Society in New York, and had taught in several private schools.

■ **Mrs. Helen C. Warden,** founder and president of the Academy of Vocal Arts, Philadelphia, died on Sept. 30. She lived in Haverford, Pa., and for many years was a patron of the opera and young artists. Her particular interest had been the training of singers and the creation of opportunities to further their development and careers. In 1934 she founded the Academy of Vocal Arts and was its president until the time of her death.

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CONDUCTORS

The New York Philharmonic, conducted by Leonard Bernstein, honored the 50th birthdays of American composers **William Schuman** and **Samuel Barber** in its CBS Radio Broadcast concert on Oct. 15, performing the former's Third Symphony, and the latter's Violin Concerto with Aaron Rosand as soloist. . . .

A new work by **Earl Robinson,** a cantata titled "Preamble to Peace" (based on the Preamble of the United Nations Charter with additional text and lyrics by Lewis Allen) was given its world premiere on Oct. 23 at the Trenton, N. J. War Memorial Building by the Greater Trenton Symphony, the Mercer County Chorus and Melvin Douglas, narrator, with **Nicholas Harsanyi** conducting; it was commissioned by the state branch of the American Ass'n. for the United Nations, and the occasion marked the opening of UN Week. . . .

The San Antonio Symphony and Victor Alessandro, musical director, will salute **William Schuman** as "Composer of the Year"; during the 1960-61 season the orchestra will give eight performances of four of Mr. Schuman's works in honor of his 50th birthday anniversary. . . .

Four concerts of new orchestral music are scheduled for the series "Music in the Making," now in its ninth season, in Cooper Union's Great Hall, New York, on Jan. 6 and 27, Feb. 17 and March 17 under the baton of **Howard Shanet.** . . .

Siegfried Landau and **Dr. Jean-Pierre Barricelli** have been appointed as co-conductors of the new Brandeis-Community Symphony Orchestra in Waitham, Mass., composed of musicians from that and surrounding communities and from Brandeis University student body and faculty. . . .

American conductor **Robert Feist** is permanently engaged on the staff of the Freilichts-Buehne am Roten Tor in Augsburg, Germany, where he has successfully conducted Italian repertoire works including "Falstaff," "Masked Ball," "Il Tabarro," "Gianni Schicchi," "Rigoletto," and this season will lead "Tosca," "Madama Butterfly," "Don Carlos," "Carmen" and "Tales of Hoffmann" there. . . .

The Boston Symphony this season will give the world premieres of a "Gloria" by **Francis Poulenc,** with Adele Addison as soloist, and another work by **Samuel Barber** as yet untitled; among guest batonists will be **Lorin Maazel,** young American conductor; **Erich Leinsdorf** and **Thomas Schippers.** . .

The Cleveland Orchestra, under **George Szell,** begins its fourth consecutive CBS Radio broadcast season on Jan. 1 over Station WGAR. . . .

The Honolulu Symphony Orchestra, under **George Barati,** played at a command performance for Japan's Crown Prince Akihito and Princess Michiko at the Waikiki Shell, Sept. 23. Included on the program was Gustav Holst's "Japanese Suite." . . .

The Omaha Symphony Orchestra, **Joseph Levine,** conductor, and Leon Lishner, bass, performing from Station KFMQ, Lincoln, Nebr., will be heard by means of tapes in an exchange arrangement with Radio Moscow, if arrangements now being made by Herbert Burton, owner of the station, are satisfactorily concluded. . . .

Henry Mazer, musical director of the Florida Symphony Orchestra, of Orlando, conducted the Washington Ballet Co. in its summer season, including five performances in the capital and a tour to Cleveland and Columbus, Ohio, Wheeling, W. Va., Gatlinburg and Monteagle, Tenn. . . .

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COMPOSERS

The world premiere of **Alexander Tcherepnin's** "Bagatelles" was given by the Lucerne Festival Strings on Aug. 31 in Lucerne, with Margrit Weber as the piano soloist . . . **Harold Blumenfeld's** "Three Scottish Poems," a cappella settings of texts by L. A. G. Strong, had their first complete performance by the New Music Circle of St. Louis at the Art Museum in that city on May 10 by the Washington University Choir under Gil Bungardt. . . .

Igor Stravinsky conducted the world premiere of his new work, "Gesualdo Monumentem" at the 23rd Venice Festival of Contemporary Music on Sept. 27, performed by the orchestra of La Fenice; the eight-minute score, based on three madrigals for five voices by Gesualdo, will be heard in New York this winter as the basis of a new production by the New York City Ballet. . . .

Morton Feldman, young American composer, has become affiliated with Broadcast Music, Inc. (BMI), and will license performing rights to his music through that organization. . . .

Benjamin Britten's "Cantata Academica—Carmen Basiliense," written in 1959, had its world premiere in Basle on July 1, marking the 500th anniversary of Basle University; the Latin text, compiled by Bernhard Wyss, is derived from the charter of the University and older orations in praise of Basle. . . .

Anis Fuleihan is serving as director of the Beirut Conservatoire de Musique in Lebanon and as conductor of the Symphony Orchestra in that city. . . .

Charles Haubiel's works were heard in a concert given in May at the Carolands, Hillsborough, Calif., under the patronage of Countess Lillian Remillard Dandini. Artists appearing included Ferenc Molnar, violinist, Detlev Abders, 'cellist, Lloyd Gowen, flutist, and the composer as pianist. Programmed were his Trio for strings, "Nuances" for flute and piano, "Portraits" for piano; and "In the French Manner" for flute, 'cello and piano. . . .

Joseph Wagner's "Pastorale Costarricense," which won a special honorarium Benjamin Award in 1956 and was premiered by the Oklahoma City Symphony over the Mutual Network last January, will be performed this season by the Trenton and Madison Symphony Orchestras under Nicholas Harsanyi; Mr. Wagner has also written "3 Sacred Songs," dedicated to Richard P. Condie and the Mormon Tabernacle Choir, which has been accepted for publication by Boosey & Hawkes. . . .

Dimitri Tiomkin conducted the world premiere of his score for the forthcoming film "The Alamo" as guest with the San Antonio Symphony on Oct. 22. . . .

Vladimir Padwa's ballet score "Tom Sawyer" was played by the Watergate Symphony Orchestra in Washington, D.C., in July, with Ivan Romanenko conducting.

The International Scene

A scene from "Noyes Fludde" by Benjamin Britten, produced at the Vancouver Festival in Christ Church. WILLIAM REIMER *is seen as Noah and* MILLA ANDREW *as his wife.*

Munich Festival Revives "Intermezzo" by Strauss

■ Although Munich is situated halfway between Salzburg and Bayreuth, it is not afraid of nearby festival competition. With unique productions of Strauss and Orff (both native sons), slightly less distinguished treatment of Mozart and Wagner, and spirited Germanized Verdi ("Falstaff" with Fischer-Dieskau) thrown in for good measure, Munich has achieved independent prominence.

A new production of "Meistersinger" opened this year's festival. The adjective "new" seems almost a contradiction, however, for Wolf Voelker's staging and Heinz Pfeiffenberger's sets make this production seem just as old-fashioned as the perfectly adequate one it replaces. The décor smacks of cardboard artificiality and the characters are made to function in terms of clichés rather than real dramatic motivation. This was regrettable, for the work was prepared with care. Munich's chief conductor, Joseph Keilberth, inspired the orchestra with his own enthusiasm, and in young Fritz Uhl there was a Walther of Heldentenor promise. Karl Schmitt-Walter repeated his priceless Bayreuth Beckmesser, non-conventionally but quite logically a sensitive and tragic figure. Less satisfying were Otto Wiener, whose sympathetic Hans Sachs seemed tired on this occasion, and Wilma Lipp, whose light soprano is strained by the relatively heavy requirements of Eva.

"Ariadne auf Naxos," perhaps a bit too grand for the fragile qualities of the Baroque Residenz Theater, initiated a series of quality Strauss performances. After a prologue marred by Hans Hermann Nissen's *passé* Music Master and Ingeborg Bremert's too effeminate Composer, the opera came into its own. Hildegard Hillebrecht guided her mighty soprano with remarkable finesse through the title role, and American Jess Thomas was a marvelously lyrical and secure Bacchus. Coloratura virtuoso Erika Koeth, a local favorite, was not in top form for Zerbinetta's treacherous aria, but there was compensation in a beautifully matched trio of nymphs led by Lotte Schaedle, and in Keilberth's impassioned conducting. Intendant Rudolf Hartmann's generally tasteful production suffered from occasional fussiness and heavy-handed treatment of the four buffoons.

■ Hartmann was more successful with his staging of Strauss' delightful "Intermezzo," revived after a quarter century of undeserved Munich neglect. The chamber opera is a gem for the Straussian connoisseur. The work concerns squabbles in the private life of Robert Storch and his wife Christine (thinly disguised prototype of Richard and Pauline Strauss). Between the thirteen conversational scenes, there are a dozen magnificent orchestral interludes that comment on the action, expand the lyricism, and subtly underline the emotional punch.

As usual with Strauss, the most striking character is the heroine, who—as could be expected—has a lush, soaring monologue at the work's close. Young Hanny Steffek rose to the occasion; her Christine had charm, beauty, and equal credibility in terms of music and drama. She had an admirable partner in baritone Hermann Prey, who will soon appear at the Metropolitan. Jean Pierre Ponelle provided stylish and delicately humorous décor that complemented both score and staging.

Munich's justly renowned "Arabella" was repeated this year with the same quintet that was responsible for the opera's success here last summer and in Salzburg the year before. Lisa Della Casa's cool, slightly self-conscious Arabella approached perfection, and is typecasting par excellence. The warm lyric soprano of Anneliese Rothenberger provided gratifying contrast, and Miss Rothenberger acts the embarrassing "hosenrolle" with ease and tenderness. Dietrich Fischer-Dieskau's Mandryka has superb intensity and is sung with a nice blend of passion and restraint. The Keilberth-Hartmann team worked with its customary cohesion between stage and pit. So well balanced were the musical and dramatic elements of this "Arabella," in fact, that one almost overlooked the absurdities of one of the most implausible librettos in all opera.

The popular Munich "Rosenkavalier" is beginning to look a bit shabby. It is surprising that Hartmann is willing to stage a sparkling new "Rosenkavalier" in Salzburg, while the production in his own theater gathers dust. Nevertheless there was still much to admire in Marianne Schech's warm, vocally uneven Marschallin, the manly and stylish Oktavian of Hertha Toepper, and the strong conducting of Eugen Jochum. Kurt Boehme's Baron Ochs is a *tour de force* despite problems at both extremes of his range and some exaggerated vulgarity.

The same might be said for Boehme's Osmin in "Die Entführung aus dem Serail." Thanks also to the sensitive conducting of Robert Heger and the beautifully matched Konstanze and Belmonte (Erika Koeth and Fritz Wunderlich), this proved to be by far the most satisfying of Munich's attempts at Mozart. "Don Giovanni," sung in German and presented in a heavy, ungainly physical production had little to recommend it besides the stylish Ottavio of Richard Holm. The reliable American basso Kieth Engen was rather pale in the title role; Fritz Rieger conducted stodgily and committed unpardonable stylistic sin of accompanying the recitatives on a grand piano. Hartmann's staging and Helmut Juergens' sets provided the only lightness and charm in an otherwise heavy and Germanized "Cosi fan Tutte."

■ The most controversial production of the festival, and that utilizing the most modern staging techniques is Carl Orff's "Trionfi." A trilogy consisting of "Carmina Burana," "Catulli Carmina," and "Trionfo di Afrodite," "Trionfi" represents three slightly different perspectives of a common subject, the invariable triumph of Eros. Although Orff's music gains tremendous primitive impact through its stirring rhythms and sharp dynamic contrasts, there is a disturbing lack of variety. Melodic fragments lose their lyric effect through constant repetition, and one misses even a hint of harmonic sophistication or thematic development. The three works together provide an overlong evening, despite the earthy charm of "Carmina," the percussive intricacies of "Catulli," and the stylized emotional climax of "Trionfo."

The Orff works represent three successive stages in the composer's style. Although all three are basically similar, there is far more lyricism and conventionality in "Carmina" (1935) than in "Trionfo" (1953).

Choreographer Heinz Rosen stages the trilogy in terms of movement, symbols, and color. A basic set that borrows the Bayreuth disc for its central playing area proves remarkably effective, and Jürgens' decor is atmospheric and attractive. Rosen manipulates singing and dancing choruses with unusual flexibility, and both corps respond with spirit. The conducting of Ferdinand Leitner revealed more efficiency than spark.

MARTIN BERNHEIMER

Vancouver Festival Has International Note

■ The third Vancouver festival had a spectacular finale, when the New York Philharmonic gave three concerts under Leonard Bernstein's conductorship. The Festival Society reports that the success of this year's series merits a continuation of the event. Some 58 musical performances were heard by more than 100,000, and the deficit of $116,000 was $100,000 less than last season's, with 26 sell-outs.

The management, from the beginning, has tried to include cultures of various ethnic origins. In previous years it presented the Siamese Dancers, and others from Ceylon and Japan. This

time the Peking Opera gave their first performances on this continent, and Geoffrey Holder and his company represented the Caribbean. Both presentations were highly successful. The Peking visitors gave beautifully stylized musical dance movements and singing in their traditional offerings. One of the characteristics is the mixture of pantomime, music and use of costuming and color, which to Westerners may seem a bit synthetic but represents true national characteristics. Each gesture of the Chinese classical drama is based on tradition and realism, which characterize the ever-present four leading characters. Fascinating were the purely instrumental interludes, when traditional wind and string instruments were played in the five-tone scale which omits all semi-tones.

In contrast, Holder's troupe was a counterpart, showing the uninhibited strength of the primitive cultures of the New World which date back to an older past.

■ The operatic performances included "Madama Butterfly," given by an all-Canadian cast conducted by Nicholas Goldschmidt and staged by Nathaniel Merrill of the Metropolitan. Young Teresa Stratas from the same company was the Cio-Cio-San, scoring vocally especially with her singing in the higher register, though her acting can gain in conviction. Louis Quilico as Sharpless was in fine form, as were Richard Verreau as Pinkerton and Patricia Rideout as Suzuki. Other singers included Walter Millek, John Dunbar, Donald Brown and Rae Donati.

Britten's "Noyes Fludde" ("Noah's Flood"), a setting of an early Chester Miracle Play, composed in 1958 for the Aldeburgh Festival, was the second of two operatic offerings which enjoyed sell-outs. In this work about 100 children participated, and the composer also has the audience joining in three well-known hymns. The performances in Christ Church here were delightfully fresh and moving reproductions. Decor and costumes were designed by the French painter Charles Stegeman in realistic, convincing manner. Milla Andrew as Mrs. Noah and William Reimer as her spouse, who headed the cast, were both winners in the Pacific Northwest auditions of the "Met" last year.

■ Four symphony concerts were provided by the Vancouver Festival Orchestra (the joint Vancouver and CBC symphonies). Guest conductors included William Steinberg for two programs, one including Schubert's Mass No. 5 and Bruckner's "Te Deum" with Kerstin Meyer, Audrey Farnell, Messrs. Verreau and Reimer and the Bach Choir. In the first event, Mme. Meyer sang beautifully Mahler's "Songs of a Wayfarer" and Berlioz's "Symphonie Fantastizue" was performed. Carlos Chavez, with Jaime Laredo, violinist, as soloist, included his own Symphony No. 4 in E minor, the Sibelius Violin Concerto and a rousing reading of the Ravel "Bolero." The fourth concert featured Glenn Gould performing piano concertos by Beethoven and Mozart. For this event, the conductor of the Chamber Orchestra was Louis Lane, associate leader of the Cleveland Orchestra, who showed musical finesse and intuition in his accompaniments to Gould's brilliant, if sometimes unorthodox readings. The latter was also heard in a solo concert before 2800 listeners in the new Queen Elizabeth Theater. He also filled the Concert Hall for a third concert entirely devoted to music of Arnold Schönberg, including Mme. Meyer's performance of "The Book of the Hanging Gardens," Op. 15, and a choral performance of the "Ode to Napeoleon," in which Gould was the speaker and commented on the music.

In the field of chamber music the Claremont Quartet was heard in two programs including works of Beethoven, Schubert and other composers. The attempt to present a Canadian Contemporary Music Festival was not wholly successful. The three concerts were given free in conjunction with the University of British Columbia. There were also dramatic performances and a film festival.

IDA HALPERN

Mexico City Chamber Concerts Honor Chopin

■ The series, Musica da Camara, opened its 19th season in the Sala Chopin under the direction of Aurelio Fuentes, violinist. To mark the 150th anniversary of Chopin's birth, the first program was devoted to chamber works by that composer. His Sonata, Op. 65, for piano and 'cello was played by Maria Teresa Rodriguez and Ana Isabel Berlin, noted 'cellist. The program closed with the Trio, Op. 6, in which the pianist Carmen Azuela with Mme. Berlin and Mr. Fuentes musically created an ensemble without blemish. The musicians seemed to visualize Chopin's music and reared a sonorous and vital structure.

These Sunday morning concerts in the Sala Chopin have a great appeal to lovers of chamber music. Mr. Fuentes, who studied in Paris and Berlin some years ago, brought back musical novelties which he thought the local public would enjoy. The concerts made little impression at the time, but in recent years his work has been increasingly recognized. Some time ago Fuentes was named Director of the University School of Music. Among the enterprising tasks he set himself was the organization of a school orchestra. At present there is only the nucleus of a school chorus and the curricula have some hiatuses which he hopes to fill.

The second concert of the series presented Carl Orff's "Catulli Carmina," which attracted a larger audience than ever. This work is a sequel to "Carmina Burana," and is the second part of a trilogy. Orff's esthetic system fundamentally rests on a simple harmonic structure, expressive of clarity, and a text free from the subtleties of counterpoint. The basic rhythmic formulas are repeated at length, and with these elements the composer achieves in his music a freshness and vitality far removed from some intellectual music often heard. In the successful performance at the University School of Music, Juan D. Tercero conducted the difficult work, with the chorus, a soprano and tenor soloist, supported by three pianos, drums and a xylophone.

CHARLES PRESCOTT POORE

Berlin Festival Weeks Bring N. Y. Philharmonic

■ Among the highly variegated events presented this autumn in the Berlin Festival were operas and symphonic programs, the last including a much-heralded visit of the New York Philharmonic Orchestra in two concerts, which had been defrayed by the Ford Motor Company. Leonard Bernstein and his forces had a most cordial reception. Such was the richness of the festival program that other orchestras reaped excellent receptions, too. These included the Berlin Philharmonic under Karl Boehm and Herbert von Karajan, a Stravinsky program by the Radio Symphony (formerly RIAS Orchestra) under Ferenc Fricsay; and a concert of music led by Paul Hindemith.

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The operatic novelty of the festival was Boris Blacher's new work, "Rosamunde Floris," based on a somewhat cryptic drama by Georg Kaiser, which provides a largely declamatory score for the voices, and had novel staging under Piscator at the Municipal Opera, conducted by Richard Kraus. Other operatic events included the Hamburg State Opera's presentation of Henze's "Der Prinz von Homburg." There were repetitions of Schönberg's "Moses und Aron" by the Municipal Opera which also presented a ballet program with a novelty by Remi Glassman titled "Paean," which was accompanied by a score on electronic tape.

The Ballet of Two Worlds, a new organization starring Nora Kaye, appeared with success. There was also a program by the American dance team of Merce Cunningham and Carolyn Brown, which danced to modern works by John Cage, and others performed played on two pianos by David Tudor and Mr. Cage. Recitals by such notables as Fischer-Dieskau and Irmgard Seefried were other ingredients of this exceptional series.

Bayreuth Hails New Singers' Bows

■ "Meistersinger" opened the season and was heartily applauded by an international audience. The two first acts—the devotional church scene and the genially-colored second act (with tender violet predominating)—were from the 1956 production. The third act had been restaged in its entirety, laying stress on the farcical element of Beckmesser, David and the Apprentices. The final scene in the meadow had been intentionally toned down, an interpretation reputedly sanctioned by the libretto. Considering the important discussions held there and the pitiful defeat of Beckmesser, however, the unusual white scenery for this episode seems anything but justifiable.

Hans Knappertsbusch conducted "Meistersinger" for the first time at Bayreuth and we were frankly somewhat disappointed: sometimes tempi were rather slow and details were stressed at the cost of the whole. Josef Greindl's Sachs was impressive both in his singing and general performance; he presented us with a shoemaker rather than a poet, but his work was fascinating and suggestive. Theo Adam (as Pogner) displayed a beautiful voice. Karl Schmitt-Walter was an excellent Beckmesser. Windgassen (Walther), David Ward (a fine Night Watchman), Karl Weber (Kothner), Elisabeth Gruemmer (Eva), Elisabeth Schaertel (Magdalena) and Gerhard Stolze (whose David was one of the high spots of this festival), completed the ensemble. The outstanding achievement again was that of the festival chorus, which displays a method of acting as well as singing that is unsurpassed among the European choruses we know.

■ Flying Dutchman," done for the first time at last year's festival, makes a fresh impression. The choral element is tremendously concentrated on enriching the scenes of Senta, Eric and the Dutchman. Wolfgang Sawallisch conducted the performance in a gripping dramatic manner. The excellent cast included Franz Crass, a new and overwhelming Dutchman; Anja Silja, a new Senta who is only 20 and who, with her already highly-developed soprano, has great possibilities for the future; Greindl as Daland; Fritz Uhl as Eric, Res Fischer as Mary, and Georg Paskuda as a Steersman.

"Lohengrin" was staged rather like an oratorio than an opera, with the choruses arranged in strict geometrical order and simple, stylized movements of the singers intensified by a setting that is mainly suggestive of the surroundings. The picture as a whole is one of loftiness and dignity. The American Lorin Maazel, who is only 30, conducted with enormous concentration, which reached his and the orchestra's climax in the last act. The ensemble was virtually perfect. Theo Adam was a very good King Henry. Aase Nordmo-Loevberg an even better Elsa, but she could not outshine Astrid Varnay, whose darktoned and demoniacal Ortrud will remain unrivalled for many years. Gustav Neidlinger as Telramund commanded an enormous voice, which he handles with accomplished technical skill. Windgassen was singing Lohengrin for the hundredth time on his occasion and is doubtless one of the most celebrated Wagner-tenors today. Eberhard Waechter displayed his excellent artistry and met with the greatest success as the Herald. "The Ring," has been previously received.

■ "Parsifal" completed the series, a production which uses large spaces most effectively. This is perhaps the best and most typical of the "neo-Bayreuth" productions since 1951. Knappertsbush again was a grand interpreter of the score. The singers, chorus and orchestra were induced to give their best. This production is a proof also of the enormous artistic power and intensity of its producer, Wieland Wagner. Thomas Stewart, the American, was an excellent Amfortas—a role which was later to be sung by Waechter; others heard were Régine Crespin, French soprano, as a fascinating Kundry; David Ward, whose beautiful voice was heard in Titurel's lines; Neidlinger, a powerful Klingsor; Hans Beierer, who was better as Parsifal than we have ever heard him, and Greindl, who showed a ripe and mature artistry as Gurnemanz.

GERHARD BRUNNER

Ensembles From U. S. Stir Edinburgh Fete

Two American ensembles hallmarked the Edinburgh Festival: the Beaux Arts Trio (first visit) and the Juilliard Quartet (second visit). Most memorable was the Juilliard's stunning performance of Berg's "Lyric Suite," though they were less rewarding in Schubert. Vocal highlights were Victoria de los Angeles with the Ars Musicae Ensemble from Barcelona in a fascinating program of Spanish Renaissance music, much of it hardly known even by reputation, and a song recital by Hermann Prey, fast-rising young German baritone.

It now remains to be seen whether Edinburgh, under its new artistic management, will adopt the more updated outlook that has even been applied this year to the summer Promenade Concerts in London, which had become a bastion of musical conservatism far removed from the ideals of Henry Wood, their founder 65 years ago. More and younger conductors were admitted to a podium hitherto dominated by Sir Malcolm Sargent, orchestras picked according to their current repertory instead of coping with unfamiliar works on minimum rehearsal, and audiences made aware of works that, for better or worse, are 20th-century landmarks.

■ Schönberg's Op. 31 Variations and "De Profundis," Webern's "Six Pieces," Berg's "Altenberglieder" and even Stravinskys Symphony in C and Symphony in Three Movements were novelties to this series. Its aim is an eight-weeks, popular-priced survey of the heritage of orchestral music. The Sadler's Wells production of "Oedipus Rex" was transferred to it entirely in a concert version, and a specimen of electronic music introduced to one program, Luciano Berio's "Perspectives." There was still one big gap: American music was represented only by Charles Ives' "Three Places in New England," its first public performance in this country.

■ First announcements of the fall concert season (though "season" has ceased to have any meaning now that Christmas and the few days following is the only time of year without nightly music in London) suggest that the trend to more adventurous programs is being continued by several promoters, including independent societies as well as the B.B.C., amid the surrounding dross.

At Covent Garden, the interim year before Georg Solti arrives as musical director was inaugurated in October by a first production in over half a century of Bellini's "La Sonnambula" starring Joan Sutherland, Serafin conducting. "Wozzeck" (with Geraint Evans following his San Francisco début in the title-part), Gluck's "Orfeo" and Britten's "Peter Grimes" and "A Midsummer Night's Dream" are announced, with a likelihood of Prokofiev's "Fiery Angel" later. Sadler's Wells has scheduled "The Cunning Little Vixen" (Janacek) and "The Nightingale" (Stravinsky) and, with its increasing touring commitments to ill-equipped towns, is brooding on the possibility of an entire transportable theater as the shape of things to come.

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Stratford Host To Conference

■ This year's Stratford Music Festival (Canada) was probably the most successful since music was introduced to the Shakespeare city in 1955. Resident artists Glenn Gould, pianist, Leonard Rose, 'cellist, and Oscar Shumsky, violinist, participated in several Sunday afternoon concerts, given for the first time in the magnificent Festival Theatre. Highlights were many but perhaps the most memorable was Gould's performance on an all-Bach program, Rose and Shumsky doing the Brahms Double Concerto and the three artists playing an all-Beethoven concert, concluding with the "Ghost" trio. The National Festival Orchestra, a group made up of players from all parts of Canada, continued to show its superlative quality in several concerts and most of its members contributed to the Saturday morning chamber music concerts, also held in the Festival Theatre. Attendance at all concerts was excellent and in the two programs in which Gould appeared, approximately 3000 people were turned away, with a theatre seating capacity of 2400.

At the end of the Festival, the first International Conference of Composers opened with delegates from over 20 countries in attendance. A full week of panel discussions, concerts and lectures were given by composer-delegates, members of the Festival Orchestra, visiting soloists, and the CBC Symphony. An idea of music director Louis Applebaum, the Conference was an unqualified success and certainly the most exciting musical event on an international scale ever to be given in Canada. Thoroughly organized, the delegates were enchanted with Stratford, the Shakespeare plays and the musical vigor displayed by the Canadian composers (naturally, a large group of these were at the Conference) and the performing musicians.

The orchestral highlight was a work by a Canadian, John Weinzweig, "Wine of Peace," with soprano Mary Simmons as soloist. Several good chamber works were also performed; this writer's taste leaned towards the more conventional, especially a trio by Karl Schiske for clarinet, trumpet and viola, and a group of songs by Hermann Reutter. The American Federation of Musicians String Orchestra of over 50 young players, under Roy Harris, its conductor, was brought to Stratford for one concert. Unfortunately, the playing ability of this group was not of the calibre evidenced by the professional musicians at the other concerts.

Coincident with the Composers Conference was the first session of the National Youth Orchestra of Canada, called for this occasion a Civic Workshop Orchestra. Walter Susskind and Harman Haakman were the conductors and their concert, given after twelve days of rehearsals, was thrilling. With such an excellent beginning, the Orchestra plans another session in Toronto at Christmas and has retained Mr. Susskind as musical director.

■ The biggest event of Toronto's musical season took place early in October with the opening of the O'Keefe Center. Five years in the making, this beautiful auditorium seats 3200 and promises to be an invaluable addition to the city's musical and theatrical life. Most modern in design, the auditorium has no seat further than 125 feet from the stage and, if the large seating capacity is not needed, the hall can be reduced to 1100.

For its opening production, the Center gave the world premiere of Lerner and Loewe's new musical comedy "Camelot," with Richard Burton, Julie Andrews and Robert Goulet in leading roles. This was a marvelous vehicle for demonstrating the new hall's capabilities, but the show itself was overlong (3 hours, 20 minutes in its original version). The work shows the fine musical touch of Frederick Loewe, but unfortunately Lerner wandered a good deal in his book, so that one left the theater with a certain disappointment. Part of the trouble is that composer, author and the producer Moss Hart tried to add an almost operatic dimension to the usual Broadway musical comedy. (Subsequently Mr. Hart suffered a heart attack and was hospitalized here, while Mr. Lerner took over the stage direction.) Revisions were underway, the show next going to Boston. By the time it reaches Broadway in December it will be far different. Richard Burton, despite an ordinary voice, carries off the King Arthur role well. Miss Andrews is a delight as Guinevere, and Robert Goulet as Lancelot fulfills the high expectations Canadians had for his future. Choreography, lighting and general stage accoutrements are of the best.

■ The Twelfth Annual Toronto Opera Festival presented by the Canadian Opera Company opened at the Royal Alexandra Theatre on Oct. 12, the first work in this season's repertoire being Verdi's "Otello." Unfortunate circumstances did much to mar the opening. Ilona Kombrink, scheduled to sing Desdemona, developed laryngitis at the last minute and her understudy, Margarite Desjardine took over. The latter did a commendable job but it was at best just adequate; and the performances of Aldo Bertocci as Otello and Phil Stark as Cassio were not of the calibre hoped. Among the rest, the only outstanding person was Louis Quilico as Iago. The real hero of the evening was conductor Ernesto Barbini, who, under the circumstances, did more than a good conductor usually does. Herman Geiger-Torel, stage director, also did his best to bring things off, and the sets of Brian Jackson were most impressive. The orchestra did exceedingly well with the difficult score. EZRA SCHABAS

(*Continued on page* 41)

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N. Y. Opera and Concert Beat

(*Continued from page* 17)

listener took exception to the mannered rendition of the Weber overture. The beginning was much too fast; the horn quartet buried by the undulating eighth-note background of the strings, and the hidebound "tradition" of pulling back the tempo before releasing a climactic note occurred several times.

None of these accusations could be applied to the Brahms. Mr. Giulini displayed a penetrating viewpoint on this powerful music and kept it above any special interpretative vanity. It had wonderful pace, and cohesion of detail. In this opus the Israeli players were in their element; they sounded like a fine-grained Viennese orchestra, and had relaxed sufficiently to imbue their playing with a good blend.

One recalled Busoni's remark as Noam Sheriff's Two Symphonic Movements from "Psalm," subtitled "Songs of Degrees," unfolded: "Music has no right to be written unless it occupies itself with new problems." Sheriff's pieces are not new, but baldly eclectic derivations that relate an adagio in mild polytonality to an allegro that has kinetic dogma (a smattering of Bartók knowledge was to be heard here). There is much use of sparse orchestration, and the young composer knows his way about the instruments, but at the conclusion nary an idea could be remembered.

The audience was enthusiastic. In response the orchestra played one of Falla's "Three-Cornered Hat" dances, and hit the jackpot with their best performance of the evening. Another encore, a Verdi Overture, was being played as this reviewer left the hall. A. C.

At London's Royal Albert Hall, BENNO MOISEIWITSCH, *pianist, left, receives backstage felicitations from his daughter,* TANYA, *scenic designer of the Shakespeare Festival in Stratford (Ont.), and pianist-comedian* VICTOR BORGE. *Moiseiwitsch returns for a three-months U. S. tour in January.*

Krips Leads Israel Forces

Carnegie Hall, Oct. 17, E—The Israel Philharmonic gave its second New York concert with Josef Krips conducting as guest. The program opened with the "Leonora" Overture, No. 3, by Beethoven and closed with the Symphony No. 9 by Schubert. In between the orchestra played the Symphony No. 2 for Strings by Arthur Honegger (1892-1955).

It was clear from the very beginning that the audience was in for a night of great music-making. The orchestra was in fine form and Conductor Krips was positively exhilarating. Loud cheering greeted the ending of the Overture, and for good reason. It was great Beethoven that Krips and the Israel Philharmonic presented, and the response on the part of the audience was in tune with the spirit of the givers.

Honegger's Symphony, although well received, was not in the same class with the Beethoven or the Schubert. It is soundly constructed, but with no particularly novel effects, and although the orchestra with Krips tried valiantly to get it "off the ground," it wouldn't move in that direction.

It was in this over-long symphony by Schubert that the serious weakness in the orchestra ranks became a liability. We hasten to add that the trouble is one that can best be remedied with money. The members of the orchestra simply need better instruments to fit the dedicated spirit with which they play. Making it possible for them to get these would be no act of charity; rather, it would be a privilege to share in so noble an enterprise. J. A. F.

Israel Philharmonic, Giulini conducting, Carnegie Hall, Oct. 18, E—For its third concert, the Israel Philharmonic was again under Carl Maria Giulini's baton. He presented a highly effective, if at moments somewhat over-meticulous reading of Beethoven's "Pastoral" Symphony, Respighi's third suite of "Ancient Italian Airs and Dances"; a Capriccio for Piano and Orchestra by Paul Ben-Haim, and the Dances from Falla's "Three-Cornered Hat."

Pnina Salzman, pianist, made her New York debut as a proficient soloist in the Ben-Haim work, a partly impressionistic, partly folklorish work by one of Israel's leading composers (who, however, was born in Germany).

The tone of the orchestra seemed large enough in the spaces of Carnegie, and the musical blend also seemed more carefully fused than formerly.

A sold-out house gave a warm welcome to the ensemble and soloist. R. K.

Richter Launches Series Of Five N. Y. Recitals

Sviatoslav Richter, pianist, Carnegie Hall, Oct. 19, E—In a refurbished hall made electric by the performer's almost hypnotic magnetism and the audience's rapt attention, the Soviet pianist made his long-awaited New York debut. The all-Beethoven program was a demanding test that made the artist's triumph all the more supreme. His widely acclaimed technique, heretofore known only via recordings in this country, served him well throughout a sonata recital that closed with a breathtaking "Appassionata."

That Richter sustained a quality of supreme artistry throughout the recital seemed a feat almost beyond belief. At least to this reviewer, a kind of apogee was reached in the pianist's interpretation of the opening Sonata No. 3 in C major, Op. 2. The first movement was played with precision and excellent dynamic control. But it was the Adagio that marked his playing as that of a master. Using his instrument as a stringed one rather than percussive, Richter evoked a mood of sensitive poetry with his exquisite tonal coloring. Later in the sonata, fugal passages were played with absolute clarity and the Allegro assai with an ease for which facility is far too mild a word.

Equally remarkable achievements marked his performances of the Sonatas, No. 9 in E, op. 14, No. 1; No. 12 in A flat, op. 26; and No. 22 in F, op. 54.

In an age when Beethoven is often approached in a sterile, academic fashion, Richter does not hesitate to emphasize the more romantic aspects of the music. The performances were a revelation, and a remarkable testament to the skill and brilliancy of the mild-mannered, reserved man at the keyboard. E. L. S.

Zita Carno Soloist With Philharmonic

New York Philharmonic, Leonard Bernstein, conductor, Zita Carno, pianist, Oct. 9, A—In the second program of this series, Zita Carno was the soloist in performances of Mozart's Piano Concerto in D minor, K. 466, and Wallingford Riegger's Variations for Piano and Orchestra. The Riegger work was played in honor of the composer's 75th birthday, thus paying a timely tribute to one who occupies an important position among 20th century U. S. composers. (This composer has a far greater stature than the frequency of his performances suggests.) The Variations, as a whole, make a successfully integrated work if one accepts certain planned inconsistencies mildly reminiscent of Ives. There is variety both of mood and material, and the score has an amiable quality despite a melodic serial treatment of the theme. Miss Carno's performance seemed completely in the spirit of the music and was more stylistically congruent than her rendering of the Mozart Concerto.

Although a spacious and penetrating work, the Mozart K. 466 suffers from being writ large in performance. Both the pianist and her instrument produced substantial tone, and clarity was dismally absent. The large orchestra amplified this problem. The Concert opened with a lively treatment of Weber's Overture to "Oberon" and concluded with Schumann's Second Symphony in C, op. 61, which was memorable for an ecstatic and radiantly lyrical slow movement. P. D.

Solisti di Zagreb In Return Engagement

Solisti di Zagreb, Antonio Janigro, conductor, Town Hall, Oct. 9, E—So full of admiration were the audiences who heard this 13-player ensemble when it last played in New York three seasons ago that this return engagement had the festive air of a homecoming. And the group did not "let us down." Their playing is finely tooled without being brittle, their phrasing seems to breathe with the music, their tone is glowing yet not overly plushy. Besides a Mozart divertimento, a suite of dances by Corelli, two works by contemporary com-

posers (Kelemen's well-tailored and clever, though not particularly communicative, "Concertante Improvisations," and Britten's delectable "Simple Symphony," Op. 4) there were two works which gave us an opportunity to hear Janigro's accomplished and debonair 'cello playing, and one Concerto for Violin by Vivaldi (in E) with Jelka Stanic, the only woman in the ensemble, as soloist. Miss Stanic was a bit nervous, it seemed to me, and her shifts and occasionally her intonation suffered, especially in the slow movement. The final Allegro, however, displayed a notable left hand facility, and I had the impression that she would do herself better justice as the group's tour went on. Janigro, of course, seemed beyond mere nerves, and one movement he played will stand out in memory for a long time: the "Plainte" from Couperin's Pieces en Concert for 'cello and strings. It is a 'cellist's dream and the 'cellist lived up to every measure of it. S. F.

Philharmonic Presents Foss' "Time Cycle"

New York Philharmonic, Leonard Rose, 'cellist; Adele Addison, soprano; Lukas Foss assisting; Leonard Bernstein cond. Oct. 23, A—A remarkable work by Lucas Foss successfully dominated an impressive program. "Time Cycle" is a set of four songs for soprano and orchestra, based on poems or prose excerpts from Auden, Housman, Kafka and Nietzsche, all concerned with time, clocks or bells. Although tonality is sometimes established and sometimes deliberately destroyed, the striking thing about the set is its tone color: it is marvellously shimmering and even unearthly; it is luminously clear-textured and strangely fascinating.

Praise for the vivid handling of the vocal part, which demands a high degree of sheer skill, rather objective and impersonal, goes unstintingly to Miss Addison, whose pure tones and razor-sharp incisiveness in the difficult and unpredictable rhythms seemed absolutely unsurpassable. But color was not the only memorable aspect of "Time Cycle": between each song an interlude occurs in which Mr. Foss and his Improvisation Chamber Ensemble (consisting of clarinet, percussion, 'cello, with the composer at the piano) proceed to improvise a "spontaneous commentary" upon the songs. Mr. Foss was careful to state, in a brief address to the audience beforehand, that the musical vision which the group intended to re-create was, indeed, determined ahead of time, but that the actual notes and rhythms which would be used to realize the vision were left for each player to decide. I, for one, am still in the dark as to how this group wove its almost hypnotic patterns of tone and color, but the experiment was a success—and an exciting one.

Leonard Rose performed Schumann's 'Cello Concerto with a genuine sympathy for the work and its stylistic demands. In the purely orchestral realm, Wagner's Siegfried Idyll opened the concert and Mendelssohn's "Ruy Blas" Overture closed it, both under the complete control of Mr. Bernstein, and the last in particular rousing and full of vitality. S. F.

Contemporary Baroque Ensemble Heard

Contemporary Baroque Ensemble, Daniel Antoun, conductor, McMillin Theater, Oct. 7, E—The opening program of this ensemble's second season continued the admirable practice of combining old and new in about equal proportions. In the first category were concerti grossi by Locatelli and Vivaldi, and the Concerto No. 3 in F by Alessandro Scarlatti; in the second, Henry Cowell's Hymn and Fuguing Tune No. 2, Hovhaness' Concerto No. 1 for Piano and String Orchestra ("Lousadzak" — the Coming of Light) with Maro Ajemian as soloist, and Britten's Simple Symphony.

Mr. Antoun has molded his 15 players into a spirited ensemble. They have a goodly comprehension of the Baroque style, and they posses the technical facility to project it. If their tone, as a group, is somewhat rough at times, this is not a major distraction and it will improve with time. And their accuracy can be attested: in Britten's Playful Pizzicato movement, every pluck was precisely in place, and a sense of humor prevailed throughout.

Miss Ajemian played her part in the Hovhaness with a good deal of strength, though in my opinion she had not much to work with: the piano is made to sound like a variety of Armenian instruments, so the notes tell us, but it seldom sounds like a piano. There is, of course, no law against this if the composer is convinced that something is gained; but the length and the monotony of the piece is a serious drawback, to my ear. S. F.

Beaux Arts Quartet and John Barrows, French Horn, Town Hall, Sept. 13, E—The program included the first New York hearing of a Quartet by Juan Jose Castro, Argentinian composer, and the American premiere of Alec Wilder's Quintet for French Horn and Strings; also Mozart's Quartet No. 21 in D, K. 575, and Mendelssohn's Quartet No. 2 in E minor, Op. 44. The Castro score included many impressionistic episodes and was capably written, though it did not show a pronounced flair for chamber music. Mr. Wilder, who has written several successful folk and school operas, provided a work of little distinction, though with some amiable melodic passages. Mr. Barrows' horn playing in this score was a great adjunct to the smooth reading by the Beaux Arts players. D. Y.

VITTORIO GIANNINI, *composer, and* IRENE JORDAN, *soprano, rehearsing Giannini's "The Medead," written for the singer. This work, the first of ten commissioned in the* 1959 *Ford Foundation Grants to be heard, was given its world premiere on Oct.* 20 *by the Atlanta Symphony under* HENRY MAZER, *with Miss Jordan as soloist.*

Eleanor Schreiber, pianist, Town Hall, Sept. 16, 5:45—A first New York recital by Eleanor Schreiber offered some of the more representative piano works of four composers. Mozart's Fantasy in C minor, K. 475, and his Sonata in C minor, K. 457, had graceful and sensitive performances and Schumann's "Carnaval" had many musicianly and colorful aspects. Beethoven's Sonata in D major, op. 28, was set forth with a delicate command of style, though not with the most compelling power. The list was continued with Chopin works including three of the Mazurkas, the Barcarolle and the B flat minor Scherzo. The general impression of Miss Schreiber's playing was that of a cultivated performer, but with a rather small gamut of effects. T. R.

Daniel Gutoff, pianist, Town Hall, Sept. 19, E—Reappearing in New York, Mr. Gutoff offered a list of strongly contrasted works including Bach's Partita in B flat major, the Sonata by Alban Berg, Mozart's Sonata in A minor, Schubert's Impromptu in F minor and Beethoven's "Waldstein" Sonata. His playing of these works was inclined to somewhat harsh and over-dynamic effects, and though his style is marked by clarity and vigor, there was a lack of refinement and contrast in his work. His musical conceptions, too, were often open to exception and he did not gain the effects that he was evidently seeking to achieve. G. T.

Melvin Ritter and Jane Allen, Town Hall, Sept. 20, E—This husband-and-wife team is familiar from previous New York appearances. Mr. Ritter is a capable violinist, though in the first work, the Schubert Duo in A major, his intonation was not always dependable. He performed the Adagio and Fugue from the Bach G minor solo sonata with much greater effectiveness.

Miss Allen was heard in the Prokofiev Piano Sonata No. 3, which had a laudable performance, though one lacking in the requisite force and power. The Ernest Bloch Sonata proved a powerful vehicle in their hands, and the Elgar E minor Sonata, op. 82, enlisted the devoted efforts of both artists. H. T.

Wallace Thompson, tenor, Town Hall, Sept. 25, E—In a program of arias and songs ranging from arias of Handel, Giordano and Coleridge-Taylor to songs by Schubert, Carl Diton, William Grant Still, Margaret Bonds, Howard Swanson and H. T. Burleigh, Wallace Thompson, tenor, showed musical instincts but a lack of sufficient vocal technique at this juncture, to ideally project those laudable intentions. A concluding group of spirituals contained some of his most effective singing. Kelly Wyatt was the piano accompanist. T. Y.

Theresa Greene, soprano, Town Hall, Sept. 26, E—Theresa Greene, soprano, gave a debut program including groups of songs by Schubert, Spohr, Marx, Hahn, Poulenc, and Strauss and arias by Douglas Moore, Samuel Barber and Carlisle Floyd. Miss Greene's voice, though limited in size and range, is a delightful thing in itself. The quality is velvety and ingratiating, and her work showed a complete devotion to making beautiful sounds. Her enthusiasm in this particular at times got in the way of intelligible diction. It is equally im-

portant for her to develop greater variety of tone color. With these added attainments, Miss Greene might have a brilliant career; she has already come a long way. Arpad Sandor was an expert and ardent piano interpreter. In the group of songs by Spohr, the assistance provided by David Glazer, clarinettist, added much to the pleasure of the moment. J. A. F.

Gerald and Susan Kagan, Carnegie Recital Hall, Sept. 29, E—Gerald Kagan, who is assistant concertmaster of the St. Louis Symphony, but played the 'cello in this recital, appeared in a joint program with his wife, Susan Kagan, pianist.

The works heard included the Sonata, op. 4, of Kodaly, a pleasant folkish-sounding score; Brahms' Sonata in F major, op. 99, and Beethoven's Sonata in A major, op. 69, performed with usually pleasant tonal qualities, if not always with the greatest subtlety or interpretative depth. A novelty was the first Manhattan hearing of a rather eclectic "Duo Concertante" by Richard Wernick. T. D.

Doris Yarick, Town Hall, Oct. 2, A—The soprano gave her debut recital as winner of the "Joy in Singing" Contest of Town Hall when she substituted in an exacting program of the Clarion Concerts there. In the meantime she has also bowed with the New York City Opera. Miss Yarick, who comes from Charlotte, N. C., has a voice of fine quality, rich in the middle register and clear on the top. Her musicianship is well developed. The program included Anne's taxing scene and aria from Stravinsky's "The Rake's Progress; an excerpt from Samuel Arnold's 18th century opera "The Maid of the Mill"; "Tell Me, Lovely Maiden" by Boyce; songs of Mendelssohn and Othmar Schoeck, expressively sung. The excellent accompanist was Max Walmer. T. D.

Lydia Ryvicher, pianist, Town Hall, Oct. 4, E—Lydia Ryvicher, pianist, gave her second recital in ten years in Town Hall. In the time between her two recitals she retired temporarily to raise a family of four sons. Four years ago Miss Ryvicher returned to the Manhattan School of Music to coach with Robert Goldsand and to receive her Master's Degree. Her program included sonatas by Clementi and Prokofiev, the Fantasia Op. 17, by Schumann, Sonatine in E (1942) by Charles Mills, and pieces by Stravinsky, Mozart and Paganini-Liszt. Miss Ryvicher was at her best in the moderns and the Paganini-Liszt work, while the Schumann presented problems, both musically and technically. J. A. F.

Ray Lev, pianist, Carnegie Hall, Oct. 5, E—The first recitalist to appear in redecorated Carnegie Hall was Rav Lev, pianist, who offered Beethoven's Sonata in F Sharp, op. 78; a Liszt arrangement of J. S. Bach's Organ G minor Fantasia and Fugue; the Davids bündlertänze" by Schumann; and other pieces by Schubert, Liszt, Chopin and Bloch. Miss Lev is a strongly emotional performer, one with invigorating style, if at times it offers less precision than emphasis. The works of Liszt and other 19th century composers fared better than the Bach-Liszt transcription. G. Y.

Hoté Casella, soprano, Town Hall, Oct. 8, A—Hoté Casella, Indian soprano of Cterokee ancestry, presented a concert of great interest, entirely of Indian melodies, some original and sung unaccompanied, others transcriptions by eminent composers on Indian themes. A variety of tribal chants, sung with drums played by the singer, added to the content of the old songs, which in many instances were melodically beautiful. Her voice is of pleasant timbre, and her explanations of the various melodies which included all types of lore, made a charming and delightful presentation. Included on the program were three of Charles Wakefield Cadman's arias from his opera "Shanewis," presented at the Metropolitan Opera some years ago. "The Song of the Robin Woman" and the "Canoe Song" were especially effective. Arpad Sandor at the piano lent dignity and artistry to the concert. M. W.

Olga Bayrock Bloom, violist, Carnegie Recital Hall, Oct. 8, 5:30—A recital by Olga Bayrock Bloom for viola included a Haydn - Piatigorsky Divertimento; the Sonata, Op. 120, No. 2 by Brahms; the Bach Chaconne; and Bartok's Concerto originally for viola and orchestra. With David Garvey as piano accompanist, Miss Bloom displayed musical gifts and considerable experience in performance, though her command of technical details was not always precise enough or her intonation always correct. There were some fine legato achievements in the course of the recital. D. Y.

Whitestone Photo

Prior to his appearance as soloist with the Little Orchestra at Town Hall on Oct. 10, IVAN DAVIS, *pianist, winner of the* 1960 *Franz Liszt International Piano Competition, discusses Liszt's "Phapsodie Espagnole" with* THOMAS SCHERMAN, *conductor.*

Ira Aldridge Society, Town Hall, Oct. 9, A—The Ira Aldridge Society, in a concert of music created by Negro musicians, devoted half of its program to Samuel Coleridge-Taylor, who was half English and half West-Indian. Among his works heard were several songs and arias, his B minor Variations for 'cello and piano, and his "Fantasiestücke" for string quartet. The program also included excerpts from three works by "Blind Tom," otherwise Thomas Greene Bethune, 19th century American composer; a Piano Suite and songs by Montague Ring; Oswald Russell's Three Pieces for piano (played by the composer who also did the "Blind Tom" works) and Fela Sowande's "Songs of Contemplation." Other performing artists were Charlotte Holloman, soprano; Beatrice Krebs, mezzo-contralto; Allan Booth and Margaret Bonds, pianists; Marion Cumbo, 'cellist; Winston Collymore and Sylvia Medford Anderson, violinists, and Howard Wollock, violist. T. Y.

Velta Stott-Meihuber, soprano, Town Hall, Oct. 9, E — A debut was made by Velta Stott-Meihuber, soprano, in a program of arias and songs. The singer has a light voice of appealing quality, as displayed in a large variety of works by Bach, Handel, Mozart, Wolf, R. Strauss, Verdi, Debussy, Rachmaninoff, Samuel Barber and other composers. Her work showed that she is still maturing her interpretative style, and the element of vivid communication was lacking in her work. But pleasing performance of several of the lieder in the German group evidenced gifts which may mature into more substantial achievements with further experience.

The accompaniments were played by Bela Szilagi. D. Y.

Bach Concert, New School for Social Research, Oct. 9, A—The first concert of the fifth season of concerts was given at the school, with two identical performances in the afternoon and evening, under the direction of Alexander Schneider, violinist and conductor. Mr. Schneider and his chamber orchestra presented Haydn's Symphony No. 97 and his Trumpet Concerto in E flat, with Robert Nagel as efficient soloist in the latter work. Benita Valente, soprano, lyric soprano, made a successful debut in New York, singing Schubert's ravishing "Der Hirt auf dem Felsen" with clarinet obbligato by Charles Russo and the same composer's "Auf dem Strom" with John Barrows playing the horn obbligato. Lee Luvisi, pianist, appeared also in the latter two works. F. Y.

Joel Rosen, pianist, Town Hall, Oct. 13, E—Joel Rosen, Cleveland pianist, who has recently returned from an extensive trip of Far and Near East, and South America, played a concert of real artistry and pianistic worth. Not a stranger to New York concertgoers, he has initiated a new era in growth and proved himself once again one of the up-and-coming generation of artists. His program included Mozart, Schumann and Ravel, together with contemporary composer William Schuman. The highlight of the evening was his keenly appreciative and complete understanding of Chopin's beautiful melodies, which gave him ample opportunity to show forth sensitivity and strength of purpose. Of imagination he had plenty, which came forth in his Ravel performances especially. A good-sized audience greeted the pianist most enthusiastically. M. W.

Bach Concert, Grace Rainey Rogers Auditorium, Oct. 15, E—The first of a series of Bach concerts presented a nicely-balanced selection of that master's works. Thomas Dunn was the conductor of the program, which opened with the Suite No. 1 in C major, played with incisiveness and charm. Charles Bressler, tenor, sang three arias from various sources with much smoothness and agility, and won his highest success in the solo cantata No. 55, "Ich, armer Mensch." The Concerto for harpsichord, flute and violin was well played by the ensemble, with Albert Fuller, John Solum and Isidore Cohen as the respective soloists. T. Y.

Margot Rebeil, soprano, Carnegie Recital Hall, Oct. 18, 5:30—Margot Rebeil, lyric soprano, is well known to local enthusiastis of contemporary music for her dedication to the works of composers, both published and unpublished. This Sunday was no exception for she presented, together with old Italian arias from Circa and Bassani, Two Poulencs work and the Debussy "Ariettes Oubliées, besides several first performances. These were six songs by Stanley Bate to poems of Joyce and Belloc, "La Bohème et mon coeur"; five poems by Carco, with music by Vernon Duke; two Boris Pasternak poems, "The Wind" and "Winter Nights," with music by Samuel Ewell; and Ray Green's "Conversation with a Cloud," to text by Evelyn Barlow, and "Machines," poem by

the Salinger Brothers, aged 8 and 9 respectively. As an interpreter, Miss Rebeil is one of the few singers who devote their talents almost exclusively to contemporary music. The voice is beautifully trained and her histrionic ability is noteworthy. Richard Tetley-Kardos, as accompanist, aided materially in the presentation of this unusual program. M. W.

Julian Bream, Lute and Guitar Recital, Town Hall, Oct. 15, E—The distinguished lutenist and guitarist divided his program between the two instruments. The first half was given to Elizabethan lute music and the second half to guitar renderings from Monteverdi to Frank Martin. Mr. Bream's selection of Dowland, Johnson, Rossiter and Cutting was a fine digest of the unparalleled literature of late 16th century English lute music, which is, sadly, too little known. His interpretations were enchantingly stylish and he communicated the subtleties of this genre with complete success to an enraptured audience. One can only marvel that this music was left dormant for three centuries. Through Mr. Breams' delicate artistry, composers such as Dowland indubitably find their place amongst the great.

In the guitar music Mr. Bream showed himself a master equally of the melodic and contrapuntal styles in addition to possessing a felicitous command of effects such as occurred in the characteristically flavored pieces by Falla and Albeniz. The familiar styles of Bach, Mozart and Ravel appeared in unfamiliar, but completely successful, guise through the sonorities of the guitar. P. D.

Eighth Glenora Festival Held at Seneca Lake

The eighth annual 1960 Glenora Music and Art Festival on Seneca Lake, New York, included several programs given in the Shell in the grove there, on the estate of its directors, Lawrence Turner, bass-baritone, and Doris Hevener Bolvig, pianist. The opening concert presented Charles Barlow, tenor, in arias and lieder, and Allen Staples, violinist of the Pittsburgh Symphony, with William Krevitt as accompanist. The first of two Sunday afternoon programs was given by a group of students of the Eastman School of Music —Alice Gordon, Barbara Williams and Gary Kirkpatrick, a trio composed of oboe, violin and piano, all presenting solo works as well. On the first Sunday evening program the Community Chorus, under Leeman Jerome was heard, with various solo contributions by members of the group.

The second week's concerts opened with a pleasing list by the Rochester Woodwind Quintet, composed of Mrs. Martin Morey, flute; Mrs. David Perry, oboe; Elwyn Worden, clarinet; Fred Eager, French horn, and John Tinker, bassoon. The Sunday afternoon program included works given by Lawrence Turner, bass-baritone, Margaret Webster and Catherine Shreve, pianists, and Catherine Elliott, harpist. The concluding concert presented five Rochester artists, Ruth Bagg, contralto, and the pianists Helen Kondolf, Lois Lines, Adele Kent and Dorothy Scott. All the participants were well received by audiences ranging from 400 to 500 at each concert.

Music and Ballet Will Be Presented in Central Park

The free Shakespeare Festival under the direction of Joseph Papp, in Central Park, New York City, is planning to enlarge its program to include music and ballet presentations. Newbold Morris, new Commissioner of Parks, is actively backing this program. Mr. Morris and Mr. Papp have been studying designs for a proposed $225,000 theatre and they expect that construction will begin on the project on Jan. 1 next. Mr. Morris stated that he would like to see the opera and ballet companies from the City Center, where he is chairman of the board, as well as concert and jazz orchestras, perform in a month-long festival opening on Labor Day at the close of the Shakespearian presentations.

The theatre may also be used for chamber music concerts on Monday evenings during the summer, as the acting company takes that evening off. The latter concerts would be under the supervision of David Amram, composer, who has written the incidental music for all of the dramatic presentations there.

Myra Hess Opens London Season; To Tour Here Later

Dame Myra Hess recently appeared as soloist in London's Southwark Cathedral, for the benefit of the Refugee Fund. Accompanied by an orchestra under Sir Adrian Boult's leadership she played a Bach Concerto to a vast audience. Another large audience greeted her at the London Promenade Concerts in August, when she performed Beethoven's Concerto No. 2 under Sir Malcolm Sargent. Three appearances at the Edinburgh Festival in August included two recitals and an appearance as soloist with the Scottish Orchestra.

Dame Myra's British season comprises nine orchestral concerts, with concertos ranging from Bach to Schumann, and solo recitals in principal cities of England and Scotland, also two joint recitals with Isaac Stern (one in London's Festival Hall). She will conclude her England appearances with the Hallé Orchestra in Manchester, playing Beethoven's "Emperor" Concerto at the end of November, and will return to this country in mid-January for her 30th American tour, opening in New Haven, Conn., and ending at San Francisco in mid-April.

UNISOMI, International Group, Plans Composers' Contest

Pablo Casals has accepted the honorary chairmanship of a newly-formed international musical organization, UNISOMI (Universal Symphony Orchestra and Music Institute), founded by George Hoyen, American conductor. An international committee of noted musicians, headed by Mr. Casals, will serve as adjudicators for the Pablo Casals World Composers' Award, to be offered for the best symphonic, operatic, choral and chamber works. Conditions of the competition will be announced later.

UNISOMI is dedicated to the advancement of world peace through music, a language without international barriers. The address of the organization is 753 Madison Ave., New York, phone RE 4-5597.

ROGERS SESSIONS, *one of America's most distinguished contemporary composers, who will be honored with a Festival of his music at Northwestern University (Jan. 27, 28, 29) sponsored jointly by the Northwestern University School of Music and the Fromm Foundation of Chicago.*

4 Guest Conductors For Philharmonic In Brooklyn

In addition to Leonard Bernstein, who opens and closes the New York Philharmonic's series at the Brooklyn Academy of Music, four guest conductors will participate in the Brooklyn series. The first will be Karl Boehm, who has had important posts at the Dresden Opera and the Vienna State Opera and who has been a guest conductor in recent seasons at the Metropolitan Opera. Mr. Boehm will direct the Philharmonic's concert of Saturday, Dec. 17.

Dimitri Mitropoulos, former music director of the Philharmonic and now a conductor at the Metropolitan Opera, will conduct the concert of Saturday, Jan. 14, 1961. Alfred Wallenstein, who had been a solo 'cellist of the Philharmonic during the regime of Arturo Toscanini and who was music director of the Los Angeles Philharmonic from 1943 through 1956, will be on the podium Saturday, Jan. 28. On Saturday, Feb. 25, Igor Markevitch, permanent conductor of the Lamoureux Orchestra of Paris and of the Montreal Symphony, will be guest conductor.

The New York Philharmonic began playing a series in Brooklyn during the 1909-10 season, when Gustav Mahler, whose centennial anniversary is being celebrated this season throughout the world, was the Orchestra's conductor. This first series with Mahler was played during the second year of the present Academy building's existence.

The Philharmonic gave twenty-four annual subscription series of concerts in Brooklyn, ending in the 1932-33 season, when Arturo Toscanini and Bruno Walter conducted at the Academy. During the course of these seasons, virtually every famous musician of the time appeared with the Philharmonic at the Academy. The conductors, to name a few, included Joseph Stransky, Willem Mengelberg, Henry Hadley, Walter Damrosch and Erich Kleiber, in addition to Toscanini and Walter.

Several of the Philharmonic concerts in Brooklyn will feature important guest soloists, who will be announced at a later date with program details.

"GETTING THROUGH" TO THE PIANO STUDENT

By PAUL ROE GOODMAN

THE attitude of the teacher from the beginning is important. The old idea of instruction was that the student followed the directions of the teacher because the teacher said so. Now, it is important to follow faithfully the directions for practice, but the good teacher emphasizes principles objectively rather than personally berating the student for what he does wrong or fails to do right.

One must emphasize great respect for fine piano-playing. This is a distinctive accomplishment, as only a small percentage of students play outstandingly well. Yet most beginning students can be taught to play artistically and with real expression on the plane of the simpler pieces.

The teacher should be proficient enough in technic and musicianship to give adequate examples. It is helpful if some fundamental principle of piano playing can be derived from each piece or each study. Teaching the student to think and to play with definite intention is one of the main functions of the teacher. There needs to be a long-range program in developing the fundamental principles of piano study.

Build confidence on what the student can do well. Even the poorest can play an occasional phrase well. Commend him for this and suggest that the other parts of his piece be worked out as well. I believe that most students can take about 25 percent of criticism if they are given 75 percent of praise. All of us develop skills on the basis of how well we do things at each stage of progress, rather than on the negative basis of what we don't do. A detailed study of the music and what it requires develops the approach of objectivity, rather than that of personal criticism.

Challenge the student and insist that he must attain more than average accomplishments if he is to learn to play the piano well. Most piano students can do none of these—yet the foundation approach can be made in the first three lessons.

I believe the first skill to acquire is that of finding the keys without looking at the hands or keyboard. Not only is this needed for freeing the eyes to read the notes, but far more fluency is attained if one can play without watching the keys. A mental vision of the keyboard is acquired, and this covers a range of the complete piano keyboard. Otherwise students try to look at all the keys that are played, side to side, then up and down, trying to read the notes at the same time. This is frustrating and boring both to student and teacher.

■ Most students never learn to read the notes on the leger lines fluently, yet it isn't much harder to see five short lines than to see five long lines. These leger notes should be taught to the student from the beginning; then he will never be afraid of them. Reading should soon be quite rapid in so far as seconds and thirds are concerned. Thirds especially are easy to read if the student thinks line to line or space to space as skips. This is also the basis for building chords. For example, any triad in root position can be read easily from the bottom note and thinking by skip. Reading by groups of notes is just as important as reading print in groups of words. I have been surprised many times by students who were playing difficult music and still reading note by note. This is as tedious as spelling out each word in other reading. Many students drop lessons because the reading is too slow.

Often a student will say he "doesn't like the piece" if it is too hard to read. Much of the teaching of compositions is practically by rote. If the piece is reviewed by note, the student can hardly read it.

Feel the interval relationship of the notes as related to spacing on the keyboard. Keyboard harmony, quick scale and key signature recognition, principles of fingering and technical facility help to translate instantly sight reading into sight playing.

Enthusiasm for various details is vital. Attention to tempo marks is an important part of reading.

Students should learn to work out fingering for themselves on the basis of Dr. Guy Maier's axiom, "Always cover your man before you shoot him." Constantly covering the next key to be played is a good rule for helping the student to work out fingering for himself.

■ One way to arouse the interest of the student is to express vividly the mood of the piece to be studied. The use of words is helpful in projecting the feel of rhythm and mood. The teacher needs a fine command of language in order to describe and portray the musical idea and along with this give fine examples of playing at the keyboard.

Work from the level of the student's present accomplishment. Many teachers work from the theory of what the student ought to know and be able to do at the keyboard. What seems easy to the teacher, even the obvious, may be difficult for the student.

One main idea driven home and applied at a particular lesson is a big factor in making that lesson outstandingly successful. For example, an evenly spaced staccato, two-note slur or working out of a balance between melody and accompaniment can be made definite projects at certain lessons. It is encouraging when you can get a student to think out specific principles.

■ The student should learn to listen mentally. Does he play with a definite intention? Have him stop to listen mentally to what has just been played, then compare the intention with the result. The tape recorder is a great aid in listening objectively to one's playing. It is difficult to concentrate on the mechanics of playing and listen sufficiently closely at the same time. The success in interpretation depends largely on realizing in performance the result of a carefully thought-out plan, the thought or idea being expressed in accurate action.

If the student is practicing with definite results, more interest will be aroused. Whenever there is keen interest, there is better concentration. Remember, the deeper the impression that can be made in the learning process, the more permanent will be the results.

RESEARCH AND MUSIC TEACHING

By DR. WILEY L. HOUSEWRIGHT

SYSTEMATIC inquiry into the premises of education in music has traditionally been one of the least successful enterprises of our profession. Our lack of success has stemmed more from personal disinterest or incompetence than from a resistance to the idea that research is needed.

While the thrill of the search has intrigued many, the sustained effort on a project whose end is verbalization, rather than vocalization, has defeated all but the most determined among us. Informed guesses as to the sociological reasons behind this condition are worth examining, but solve few of the dilemmas of the serious research scholar in music.

One deterrent to progress is the absence of a definition of the bounds, the limits, of research responsibility for music educators. A semblance of order could be brought to the entire field if agreement could be reached by the best among us as to the areas in which research was most needed. It may be remarked parenthetically that, in the interest of economy, agreement should be made not to research questions which deserve no answers. The bibliographies of studies completed at our universities are immutable proof that we are protesting bubbles and propagandizing truisms. While the range of our quests is unlimited, more often than not our conclusions are impotent.

■ There is probably no valid reason to curtail freedom of research by any qualified scholar on any subject of his choice. There is every reason, however, for the establishment of a National Music Research Foundation whose purposes would be to organize, administer and report major studies in all phases of the field. Several of the national professional music societies of America encourage research, but their publications appear irregularly, and interdisciplinary relationships are lost due to the mechanical deterrents of keeping informed in more than one phase of the subject.

Studies in our field should evaluate existing hypotheses or theories. Musicians who can command towering respect through their self-assured musical performances can earn only bland, polite phrases with their vagaries in developing a general theory, be it educational or musical.

Not only must such a conceptual framework for the profession be built, but the search for meaning in new phenomena must be continued. Appraisals of present practices must be made.

(Continued on page 42)

College Campus and Conservatory

Musicologists Visit N. Y. U.

A series of three lectures by noted European musicologists opened at New York University's Maison Française on Oct. 24 when Edward Lockspeiser spoke on "Debussy and the Literary Movements of His Time." On the evening of Nov. 1, André Jolivet, noted French composer, is scheduled to give a talk in French on "Aspects of Modern Music in France." On Tuesday evening, Nov. 15, Marc Pincherlé, president of the French Society of Musicology, will speak in English on "How the Violin Gained Recognition in France." The lectures, at 8:30, are free to the public at Maison Francaise, 16 Washington Mews, New York City.

Souzay For Mannes College

Gerard Souzay is to present two master classes in song interpretation at the **Mannes College of Music.** The first session was given on Oct. 31 and the second will take place on Nov. 3 at 8:30 p. m. Advanced vocal students and professional singers may apply to the College for auditions and discussion of repertoire. The classes launch a new program of special events at the Mannes College of Music in its 44th season.

Cornell U. Glee Club To Make Russian Tour

The **Cornell University** Glee Club will make a concert tour of Russia during the Christmas recess, it was announced by Asst. Prof. Thomas A. Sokol, director of the Club. The singers will depart on a chartered plane on Dec. 16 and return on Dec. 31, and will appear in Moscow, Leningrad and elsewhere in concerts of carols and holiday songs. The tour is being financed largely through Glee Club funds, though each of the 70 singers will pay part of his own expenses.

82nd Concert Series For U. Of Michigan

The 82nd season of the University Musical Society of the **University of Michigan,** Ann Arbor, includes 82 concerts. The Choral Union Series presented Mary Curtis-Verna, soprano, Oct. 6, and the Boston Symphony under Charles Munch, Oct. 29; future concerts will be given by Van Cliburn, Nov. 2; the Krsmanovich Chorus of Yugoslavia, Nov. 6; Arthr Rubinstein, Nov. 14; the Warsaw Philharmonic Orchestra, under Witold Rowicki, Jan. 18; Henryk Szeryng, violinist, Feb. 14; an artist to be announced, Feb. 28; the Dallas Symphony under Paul Kletzki, March 10; and the Toronto Symphony under Walter Susskind, March 15. The Extra Concert Series includes: Jerome Hines, bass, Oct. 17; Van Cliburn, Oct. 31; Robert Shaw Chorale and Orchestra, Jan. 12; Zino Francescatti, March 21; the Concertgebouw Orchestra under Eugen Jochum, April 23. Another series will include the Solisti di Zagreb, Nov. 7; "Messiah" by the Choral Union with Phyllis Curtin, Evelyn Beal, Walter Carringer and Donald Bell as soloists, Lester McCoy conductor; and the Budapest Quartet, March 26. The Vienna Octet will appear on Feb. 17, 18 and 19. The Philadelphia Orchestra will again be heard at the May Festival, May 4 through 7, with Eugene Ormandy and others conducting.

New School of Music Auditions Professional Training Orchestra

The New School of Music Professional Training Orchestra, conducted by Franco Autori, began rehearsals on Oct. 8 at the Neighborhood Players Auditorium in Philadelphia. The Professional Training Orchestra is a proving ground for advanced students who wish to fill professional careers in symphony orchestras. It is open to students of any teacher of any music school, and from any part of the country. Its purpose is to provide regular training in orchestral repertoire. A limited number of scholarships will be offered to advanced students who cannot afford this study. All candidates will receive auditions. Inquiries may be addressed to The New School of Music, Max Aronoff, Director, 1738 Pine St., Philadelphia 3, Pa.

N. Y. Singing Teachers Hear Rose Bampton Talk

The first meeting this season of the New York Singing Teachers' Association was held on Oct. 18 at Judson Hall. The speaker for this program was Rose Bampton, noted soprano, who discussed "Preparation for a Career." The officers of the organization for the period 1960-62 are: Earl Rogers, president; Cecile Jacobson, first vice-president; Sarah Peck More, second vice-president; Burton Cornwall, third vice-president; Lois Albright, recording secretary; Ethel Wright Fuson, corresponding secretary; Esther Mathieu, registrar; and H. Thomas Miller, treasurer.

Photograph by Karsh

LEOPOLD MANNES, *President, The Mannes College of Music.*

Merger of Music Schools In New York Announced

Announcement has been made of the consolidation of The Mannes College of Music and The Chatham Square Music School in New York City, under the corporate name of The Mannes College of Music. The Boards of Trustees of the two institutions have been combined and will preside over the consolidated corporation. The merger, it is stated, will strengthen the financial positions of the two institutions and will allow the schools to provide greater artistic and educational service in response to the increasing demands for music education and community programs.

The Mannes College of Music was established in 1916. It was founded as a private music school by David and Clara Damrosch Mannes and was long known as the David Mannes Music School. In 1953 the School became a degree-granting institution under the presidency of Leopold Mannes. It is estimated that more than 16,000 individuals have received instruction at Mannes over the four decades. Currently more than 600 students are registered at the School.

The Chatham Square Music School was incorporated as a school of music in 1937, under the direction of Samuel Chotzinoff, to train talented students for careers as performing artists. All students are accepted on a scholarship basis. There are no tuition fees. Many nationally and internationally known performers and teachers are counted among the faculty and graduates of the two schools.

Members of the consolidated Board of Trustees are: George Backer, Theodore Backer, Courtlandt D. Barnes, Jr., W. Howard Chase, Samuel Chotzinoff, Marya Mannes Clarkson, John D. Dale, Magnus Gregersen, Rebekah West Harkness, Robert Heilbroner, Ira A. Hirschmann, James E. Hughes, Franklin J. Keller, Philip Leserman, Moura Lympany, Leopold Mannes, C. McKim Norton, Mary Rosenwald, Edgar Salinger, David Sarnoff, Harry Scherman, John W. Strauss, Frederick Steinway and Dorothea S. Wardwell Wilder.

A series of three Sunday afternoon concerts for the benefit of the Scholarship Fund are being given by the faculty of the Preparatory and Intermediate Departments of the Mannes College of Music. These will take place at 3 o'clock on Sunday afternoons, Nov. 13, Dec. 4 and Jan. 22.

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SCHOOL NEWS

■ Dr. Silvio Scionti, noted concert pianist, is the new head of the piano section at **Michigan State University,** and will teach graduate piano students and selected undergraduates. Dr. Scionti taught at the Chicago Musical College for more than 20 years and from 1940 to 1954 headed the piano staff of North Texas State College.

■ Flor Peeters, Belgian organ virtuoso, gave the dedicatory recital on the new pipe organ in Boe Memorial Chapel at **St. Olaf College,** Northfield, Minn., on Oct. 9 and repeated the same program on Oct. 10. He taught a master class for advanced organ students the following day. The recitals climaxed the weekend home-coming festivities during which two new buildings and the new Schlicker organ were dedicated.

■ During the **International String Congress's** summer institute for gifted young string players from the western hemisphere, held during two months at San German Inter-American University, San Juan, under the direction of Roy Harris and sponsored by the American Federation of Musicians, a concert was given on Aug. 5 by an orchestra of 100 of the Congress members in the Porta Coeli Church. This historic church, established some 400 years ago, was recently restored by the Puerto Rican Institute of Culture as a historical museum.

■ The **University of Michigan** has appointed two new assistant deans for the School of Music, Dr. Allen P. Britton and Dr. John A. Flower. The former has been a member of the faculty since 1949 and is professor of music education; the latter, an instructor since 1950, has been an assistant professor since 1957.

■ "The Ballad of Baby Doe," opera by Douglas Moore on a text by John Latouche, will be performed for the first time in Los Angeles by the University of Southern California Opera Theatre on Dec. 3, 9 and 11, it was announced by Dean Raymond Kendall of the USC School of Music. It will be staged and conducted by Dr. Walter Ducloux, chairman of the opera and conducting departments of the USC School of Music, with sets and costumes by John Blankenchip, associate professor of drama.

■ Herman Godes, international concert pianist, has been appointed an associate professor of music at **West Virginia University School of Music.** Dean Richard E. Duncan of the school has announced that Mr. Godes, who recently returned from a successful concert tour of England, Holland, Switzerland and Scandinavia, will serve as both teacher and concert artist. Formerly a student of Gieseking, he has appeared as soloist with leading European symphony orchestras.

■ John R. White, director of music at the University of Richmond, Virginia, will join the **Indiana University** faculty in September, 1961, as professor of music. He will replace Paul Nettl, internationally known musicologist, who retired last year, in the teaching of music literature courses.

■ The appointment of Mrs Joyce L. Hyatt as coordinator of the Greater Boston Youth Symphony Orchestra has been announced by Dr. Max Kaplan, director of the **Boston University** Arts Center. The Youth Symphony, a cooperative project of the Arts Center and the junior and senior high schools of Greater Boston, is conducted by Marvin Rabin, associate professor of music at the School of Fine and Applied Arts.

■ Choreographer Joseph Gifford of New York City and pianist-coach Richard Parinello of Natlick, Mass., have been appointed to the faculty of the Boston University School of Fine and Applied Arts, according to an announcement by Acting Dean George K. Mahechnie. Mr. Gifford will conduct two workshops for teachers-in-service at Sargent College, the University's physical education unit. Mr. Parinello will be pianist-coach for the University's opera productions and will teach in the department of musical theater.

■ Joan Marie Moynagh is a new voice faculty member of the School of Music and assistant professor at the **University of Illinois.** Miss Moynagh recently returned from Colombia, where she appeared in concerts at the celebration of the local Independence Day, as soloist with the Colombian Symphony Orchestra under Olav Roots, including performances in "Messiah" and Beethoven's Ninth Symphony in collaboration with the Sociedad Coral Bach.

■ Michael Chauvenon, French violinist, with Otto Herz as associate pianist, will give a recital at **New York College of Music** the evening of Nov. 14, his only New York recital on a tour of the U. S. It will include first American performances of Sauguet's Sonatine (1924), Arved Kurtz's "Sonata Fantasia," and a Duo for violin and piano by Oskar Morawetz.

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Review of Recorded Music

(*Continued from page 19*)

STEREO

THE CONCERT PIANO—PETER KATIN. **Bach:** Chromatic Fantasy and Fugue—**Scarlatti;** Sonatas L.23 and 413. **Schumann:** Romance and Novelette. **Chopin:** Berceuse and Waltz in C sharp minor. **Brahms:** Intermezzo in B flat minor, Rhapsody in G minor. **Rachmaninoff:** Melodie in E. London Stereo: CS 6085.

The review copy of this record must generally be accounted a travesty of Mr. Katin's performances. Innocently expecting Bach to commence on Side I, the reviewer was violently shocked to be greeted with a bevy of Strauss Waltzes in orchestral form! After eventual recovery, Side 2 was essayed with some trepidation: here things were more fortunate, but not all that could be expected. The sound became distorted at higher volume levels even with the set turned well down. As far as it was possible to make out, Mr. Katin gives very satisfactory renderings of Brahms' Rhapsody in G minor and the Chopin "Berceuse." The Chopin Waltz is ravaged with rubato, but nevertheless amusing. However, the performance of the technicians was more decisive than anything the pianist can do. P. D.

TOMAS BRETON PIECES

Breton: ANDALUSIAN SCENES. THE GRAN ORQUESTA SINFONICA, ATAULFO ARGENTA, cond. London CS 6148, Stereo.

Tomas Breton (1850-1923) is known principally as a composer of Spanish operas and operettas, and as one of the founders of the National School of Spanish composers. I don't doubt that his stage creations were deservedly popular. But his purely instrumental music, as represented on this disc, is less effective. Even the color and flavor of the Spanish rhythms and the percussive effects, to which I am rather partial, cannot relieve the monotony of these pieces. The late Ataulfo Argenta gives them a probably authentic reading. R. I. F.

TCHAIKOVSKY 4TH

Tchaikovsky: SYMPHONY NO. 4 IN F MINOR, OP. 36. PARIS CONSERVATORY ORCHESTRA, ALBERT WOLFF, cond. London CS 6150, Stereo.

This is the only Tchaikovsky by Wolff on LP to date. It is evident that he, like some other French colleagues, has a great affinity for the music of the Russians. His interpretation of the Fourth is eminently free of excesses of tempo and rubato. The polish and elegance of the playing and phrasing give a sense of dignity to the pathos of the material. The sound is spacious, clearly defined, and well balanced. In the first movement, at the second appearance of the Moderato assai, quasi Andante, I was convinced that the lovely French Horn obbligato was taken over by a versatile trombonist, until my horn-playing friends assured me that this broad vibrato style was common to the modern French school of horn playing. R. I. F.

MUENCHINGER IN SCHUBERT SYMPHONIES

Schubert: SYMPHONY NO. 2 in B FLAT MAJOR. SYMPHONY NO. 8 in B MINOR "UNFINISHED." THE VIENNA PHILHARMONIC ORCHESTRA, KARL MUENCHINGER, COND. London CS 6131, Stereo.

This is an appropriate coupling of an early and a late symphony of Schubert's, the one youthful and charming, the other serious and introspective. Muenchinger conducts the Second with the bright spirit and liveliness that is indigenous to the music. His approach to the "Unfinished," however, is overdramatized. It is a conception that would be more suited to Beethoven's Fifth than Schubert's Eighth. Although the gentle Franz may have had plenty of reason for cynicism and anger, this music is not "fist-shaking" in character. R. I. F.

IAIN HAMILTON, *British composer, left, discusses one of his scores with* CLARENCE ADLER, *pianist and pedagogue of New York. Mr. Hamilton was one of Britain's delegates to the Stratford (Ontario) Composers' Conference, and visited the Adler home at Lake Placid.*

MORE MUSICAL ADVENTURES

ADVENTURES IN MUSIC: Grade 3, Volume 1. GLADYS TIPTON, editor; NATIONAL SYMPHONY ORCHESTRA, HOWARD MITCHELL, COND. RCA Victor LES-1002, Stereo.

This record is one volume of a new disc library for use in general music classes in the elementary schools. The albums are apparently issued in suitable grade classifications, and are accompanied by a compact but very thorough teacher's manual and guide. Professor Gladys Tipton, of Teacher's College, Columbia University, is the experienced and capable editor of the series, and with Eleanor Tipton has also prepared the manual. The musical excerpts of the record are performed by Howard Mitchell and the National Symphony Orchestra. Although excerpted for the most part from larger compositions, they are complete within themselves. On this review copy, the selections are no more than five minutes in length, which is about the limit of good musical concentration for the average third grader. The selection of music is distinguished by the fact that, in addition to the tried and true habitues of the music appreciation class ("William Tell" overture, Offenbach's "Barcarolle," Tchaikovsky's "Sleeping Beauty," etc.) the children are treated to some new "adventures,' viz.—Copland's "The Red Pony," Vaughan Williams' "The Wasps," the Badinerie from Bach's Second Suite, and Villa-Lobos' Toccata from "Bachianas Brasileiras" No. 2. The sound is up to the best hi-fi stereo standards, and the review record presages an excellent series. R. I. F.

In a review of the recording "Bouquet de Paray," (Mercury SR 90203), published in the August issue of MUSICAL COURIER, it was inadvertently stated that Paul Paray was conducting the "Chicago Orchestra." The ensemble should, of course, be correctly designated as the Detroit Symphony.

MacDowell In Hall Of Fame

The electors of the Hall of Fame, at the Bronx campus of New York University, on Oct. 27 announced they had added Edward MacDowell, Thoreau and Edison to that shrine. MacDowell received 72 votes.

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AWARDS

■ Raymond Jackson, pianist, a graduate of the **New England Conservatory,** who won the 1959 JUGG award of a Town Hall recital, is spending a year in further study in Europe, having won a scholarship for such study from Brown University. He received a diploma for piano at the Fontainebleau School of Music, where he coached with Robert Casadesus and Clifford Curzon, and will continue his studies at the Paris Conservatoire until the fall of 1961.

■ Miss Meredith Jo Zarra, 25, coloratura soprano from Atlanta, Ga., was adjudged the top winner in the nationwide auditions for an outstanding voice by the **Academy of Vocal Arts,** of Philadelphia, in conjunction with three radio stations. She has been awarded a full scholarship. Miss Zara was a finalist in Broadcast Auditions held by Station WGKA in Atlanta. Other stations participating were Station WFLN, Philadelphia, and WCRB in Boston. A second finalist, Valerie Claire Fauteux, 23, of Boston, a mezzo-soprano and a senior at the New England Conservatory of Music, was also awarded a scholarship because of her unusual talent, Vernon Hammond, director of the Academy of Vocal Arts, announced.

■ Carolyn Abbott, of Camden, Me., and Michael E. Cerveris, of Washington, D. C. (now serving an enlistment with the U. S. Navy) recently won $400 scholarships for advanced piano study at the **Philadelphia Conservatory of Music,** with Edward Steuermann, head of the department. The grants are the D. Hendrik Foundation awards, and were made for the first time this year.

Two other contestants were awarded a grant of $200 each, when the judges divided the annual Stolp scholarship for advanced piano study between Paula M. Gannser, of Havertown, Pa., who is a member of the Conservatory faculty now taking graduate work, and Margaret Alice Taylor, of Houston, Tex. Both are studying at the Conservatory for the Master of Music degree.

■ Dr. Howard Hanson, director of the University of Rochester's **Eastman School of Music,** has received an invitation from President Eisenhower to serve, ex-officio, as a member of the Advisory Committee on the Arts of the National Cultural Center of Washington, D. C.

■ The Marian Anderson Scholarship Fund has awarded a total of $2,000 to four young singers, following its 19th annual auditions in Philadelphia. The $1,000 first prize went to Gladys Kriese, 29, contralto of 2109 Broadway, New York City. A tie for second place awarded $400 each to Gwendolyn Walters, 28, soprano of Cleveland, and to Carol Toscano, 23, soprano of Philadelphia, Pa. The third prize of $200 was won by Anita Ferguson, 22, soprano of New York. Of last year's winners, Catherine Wallace of New York was singled out for praise.

More than 200 singers auditioned for the grants, which were originally established by Miss Anderson with the $10,000 Bok Award she received from her native Philadelphia. During the nearly two decades of its existence the Fund has given nearly $40,000 to 75 young singers, many of whom have gone on to opera and concert careers.

■ Winners of the contests for young orchestral conductors at the Besançon Festival of 1960 in France were as follows: professional section: first prize, Paul Jorgenson of Denmark; first honorable mention, Michel Brandt of France; second honorable mention, Witold Dobrzynsky of Poland; non-professional section: first prize, Michel Fuste of France; first honorable mention, Henri Fantapie of France; second honorable mention, Ernst Dunshirn of Austria.

■ Joseph Wagner, American composer, has been awarded a four months' fellowship by the Huntington Hartford Foundation in California to compose an opera for the After Dinner Opera Company. Mr. Wagner was recently appointed first lecturer - conductor - composer for the Arts Program of the Association of American Colleges, and will make his first tour in that capacity in April and May, 1961.

16th Convention of NATS For Dallas, Dec. 27-30

Dallas, Tex., will be host to the 16th annual convention of the National Association of Teachers of Singing from Dec. 27 through 30. B. Fred Wise of Chicago, president, has announced an interesting schedule of events. The Baker Hotel will be headquarters. The convention theme will be: "Singing: the Individual, the Techniques, the Literature." Scheduled are panels on "Humanities and the Singer," and "Church Music: Repertoire of the Church Soloist." Michael Head, British composer and baritone, will appear as lecturer and recitalist. Speakers will include Ralph Errolle, John Rosenfield, Olga Ryss, Royce Reaves, William Vennard, Norman Park and others.

Gorin As Rigoletto With Brooklyn Opera Company

Oct. 8, E—With the latest "Rigoletto," the Brooklyn Opera gave what was probably its finest performance. The title role on this occasion was sung by Igor Gorin. Mr. Gorin is, of course, better known for his concert work, although he is not exactly a stranger to the operatic stage. His vocal approach to the role emphasises the lyrical qualities, and he rose splendidly to the more heroic demands of the closing moments of the third act.

For Gilda and the Duke, Mr. Salmaggi came up with two very fine young American singers who should go far in their chosen careers. Louisa de Sett has a lovely lyric-coloratura of considerable power (for this type of voice), which she handles with skill and taste, and she is physically right for the role. She made a most appealing and satisfying Gilda.

Enrico Di Giuseppe's lyric tenor has a thrilling ring on top and a middle register of ample size. If his *piano* does not yet quite match the beauty of his full voice, this is a minor flaw beside his many impressive assets. Harriet Senz made a seductive and effective Maddalena, and Frank Lombardo a sonorous and sinister Sparafucile. Judith Mallin, Kathy Bryce, Robert Falk, Carlo Coscia, and Jules Sassani completed the cast.

Carlo Moresco was the authoritative conductor, and effective staging was by Anthony Stivanello. C. E. R.

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STUDIOS

■ Homer G. Mowe, teacher of singing of New York City, is dividing his time between his New York Studio and the Hartford Conservatory of Music, where he is Chairman of the Voice Department.

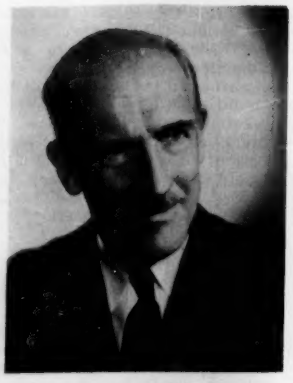
One of Mr. Mowe's pupils, Carol Taylor, soprano, has made a success in the leading role, Maria, in the New York Winter Garden production of "West Side Story," as a replacement for the star, Carol Lawrence. Miss Taylor sang leading roles in summer stock in Dallas, Sacramento and Indianapolis.

Among other pupils who have made recent successful appearances are Leslie Johnson, soprano, winner of the 1960 Connecticut Opera Auditions, who sang Santuzza in performances of "Cavalleria Rusticana" in Norwich and in Hartford, Conn.; Andrew Dirga, bass soloist for the past year at the Bethany Memorial Chapel in New York City, who appeared with Dorothy Raedler's American Savoyards in New York and on tour; Jacquelline Jarrett, contralto, Roger Loucks, tenor, and Guy Spann, baritone, soloists in the two Hartford performances of the Bach B minor Mass; and Syeeda Daoud Wilkins, soprano, soloist at the Hartford Summer Festival under the direction of Robert Brawley, Director of the Hartford Conservatory.

■ Professional singers from the Theodore and Donna Harrison studios of Chicago, filling important engagements include: Irma Cooper, who is singing leading roles in German opera houses for the fifth year; Ruth Kobart, member of the New York City and Cincinnati Zoo opera companies, who has appeared with the Little Orchestra Society in New York City and on Broadway; Barbara Jarvis, soprano to be heard at Georgetown College, Lexington, Ky., this fall in a program of Bach, Wolf and Hindemith and for the Pen Women of Chicago; Patricia Sage, engaged for the role of Grimgerde with the Lyric Opera, to sing Schubert's "Der Hirte auf dem Felsen" for clarinet and voice for the Musicians Club of Women, and who will be soloist in a Fullerton Hall performance of a Vivaldi Mass with the Chamber Artists group. Patricia Unger, who sang important roles at the Highland Park Music Theater this past summer, has been engaged to present programs for the Musicians Club of Women and the Lake Shore Women's Club.

■ The Fine Arts Quartet with John Wummer, flute soloist, opened **New York University's** 1960-61 Washington Square Chamber Music series on Oct. 21, playing works by Britten, Mozart and Brahms, in Vanderbilt Hall. The five other Friday evening programs will present: Nov. 18, Ania Dorfmann, pianist, and Pierre Fournier, 'cellist; Dec. 16, Juilliard String Quartet; Jan. 20, Quartetto Italiano; Feb. 24, Vienna Octet; March 24, Claremont Quartet with Joan Wall, mezzo-soprano.

■ **The New School for Social Research** presented the first of this season's "Artists' Choice" Concerts on Oct. 28, when Maro Ajemian, pianist, and her sister Anahid, violinist, were heard in works by Beethoven, Schuller and Bartok.



HOMER G. MOWE

■ Clarence Adler announces a Workshop for pianists and teachers to be held on Sunday afternoons, Nov. 20, Dec. 4 and 18, Jan. 8 and 22, from 3 to 6 o'clock, at his studios, 336 Central Park West, New York City.

■ Solon Alberti, teacher of singing and coach of repertoires, has returned to New York from his 28th summer teaching sessions in the South and West. This season he returned to Houston, Tex., for his ninth year, and to Salt Lake City, where he is Director of Teachers' Workshop at the University of Utah, and where he had his 16th summer session. Short sessions were also given for former young artists in Los Angeles and San Francisco.

Some of the leading teachers of singing in Chicago, Los Angeles, Salt Lake City, Omaha, Houston, Denver and Memphis are among those who take advantage of Mr. Alberti's summer sessions.

LuCretia Ferre, soprano, gave a recital in Palo Alto, Calif., in August and will give her second New York recital in Carnegie Recital Hall in December. Richard Armbruster, baritone, again had leads in the summer theatres in Kansas City, Detroit, Flint and other cities. Norman Summers, baritone, continues at Cantor of a large Temple in Newark. Martin Feldman, tenor, has just accepted an engagement as Cantor of the Congregation Sheareth Israel in San Francisco. Richard Botton, baritone, is Cantor at the Mt. Neboh Temple in New York City.

Mr. Alberti recently began his 29th year as Organist and Minister of Music at the Park Avenue Christian Church of New York City. On Oct. 9 guest soloists and the choir performed under his direction Verdi's "Requiem," with the assistance of a string orchestra.

■ Polyna Savaridi, Boston finalist in the 1960 Metropolitan Opera auditions and subsequent cash prize winner at that event, has recently won first prize at the vocal competition at Reggio Emilia in Italy. Part of the prize will be her debut at Reggio Emilia in an opera next Spring. Miss Savaridi is an artist-pupil of Otto Lehmann, New York coach.

■ Felix Van Dyke, pianist and Rose Van Dyke, soprano, have announced the re-opening of their piano studio and Bel Canto School, located at Carnegie Hall Studios 872-3, effective Nov. 1.

Leschetizky Association Members' Activities

The Leschetizky Association's Young American Artist series presented its first radio broadcast of the season on October 1 over Station WNYC. The soloist was Sylvia Szanto, pianist, a pupil of **Genia Robinor** at the Philadelphia Musical Academy. Her program included the Liszt transcription of the Bach Organ Prelude and Fugue in A Minor, and several Chopin Preludes.

André Watts, 13-year-old pianist, a student of **Genia Robinor** at the Philadelphia Musical Academy, appeared over NBC Television in Philadelphia, Saturday, Oct. 8, on the program "Portraits in Music." Young André was interviewed and played the Liszt Hungarian Rhapsody No. 6.

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INTERNATIONAL SCENE

(Continued from page 29)

Stravinsky Is Clou Of Venice Festival

■ The Venice Festival of Contemporary Music, arranged and planned within the framework of the Venetian Biennale d'Arte, represents an extraordinarily interesting series of performances laying stress on *avantgarde* works. The annual climax is reached when, as has happened a number of times, Igor Stravinsky conducts here the world premiere of one of ihs works.

This season it was his "Gesualdo Monumentum," a short orchestral score written in memory of the 400th anniversary of Gesualdo da Venosa (1560-1613), original harmonist and writer of madrigals and other works. Unfortunately we had no opportunity to hear the actual performance. The work had a good press.

This writer attended the two opening concerts, given in the beautiful Sala Scrutinio del Palazze Ducale. This edifice is striking from a visual point of view, but insufficient as far as acoustics are concerned.

In the first concert, the young American Lorin Maazel, as conductor, succeeded once more by his intensive, clear and effective conducting of Mahler's First Symphony. The same composer's "Song of the Earth" was even more convincing. Nevertheless, the orchestra of the Teatro Fenice was not able to realize the conductor's intentions wholeheartedly.

The second concert, conducted by Nino Sanzogno, a gifted leader, showed a somewhat higher technical standard, but it suffered from the lack of good works on the program. The composers heard were Cesare Brero, Luigi Cortese, Nicolo Castiglione and Francesco Malipiero. None of the works at this concert was wholly convincing. GERHARD BRUNNER

Young American Singers Bow in Florence Opera

■ The regular fall opera *stagione* of AIDEM (Associazione Italiana Diffusione Educazione Musicale) has begun in Florence, offering the most popular works of the Verdi-Puccini era. Just as two years ago, the project has insured the cooperation of a cast of young American singers chosen in the Opera Auditions contest in Cincinnati. These winners underwent a short period of intensified studies in Milan and were then given first operatic appearances on important Italian stages.

Again "La Boheme" was deemed the most suitable work for such an introduction. A totally sold-out house confirmed the lively interest of the local public — always fairly well sprinkled with Americans, residents and tourists —in the presentation.

The debut of the young tenor George L. Shirley as Rodolfo proved an absolute "hit"; his wonderful, excellently trained and controlled voice, thoughtful and distinguished acting called forth bursts of applause after his arias and many curtain calls. Two other American singers, Arlene Saunders, a delightful Mimi, who knows how to handle her delicate soprano, and Abe Polakoff, a convincing and forceful Marcello, shared the honors of the evening.

A number of young and promising Italian artists also made their debuts, for it is important that new blood be introduced into the Italian operatic world as well. Franco Palene, fairly un-

(Continued on following page)

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Personal Direction: Schang, Doulens & Wright

INTERNATIONAL SCENE

(Continued from preceding page)

known as yet to Florence, proved one of the best and most stimulating conductors who have appeared at the head of the AIDEM Orchestra—which calls itself "Orchestra of the Florentine Musical Nights." It was once more evident how greatly the quality of such an instrumental body depends on the musician who is leading it.

The whole evening proved an exceptional success; the virtually flawless enunciation of the three American debutants was particularly appreciated. The best wishes will accompany the young singers on their way back to their native land. GISELLA SELDEN-GOTH

Cherubini Comic Opera Revived in Florence Week

■ Commemorations of Luigi Cherubini have been arranged recently all over Italy, but particularly in Florence, where the great composer was born 200 years ago and created many of his youthful works. Although he later lived for half of his lifetime in Paris and was occasionally linked with the musical productions of Germany, he always remained closely attached with his native city in spirit at least.

The Florentine celebration took the form of an entire Cherubini Week, organized by the joint efforts of the city's Academy of Arts and its Conservatory of Music, both institutions named after Cherubini. Samples of his works in many forms were presented. Two orchestral and choral concerts included the great "Messa Solenne" in C major and the rarely heard Mass in D minor for male voices, written as late as 1836 by the composer and destined for his own funeral services; this deeply-felt and soul-stirring music was particularly admired by Mendelssohn. The Orchestra and Chorus of the Maggio Musicale performed these elevated works under the expert guidance of Massimo Freccia and Nino Sanzogno. To the latter concert there were added two familiar overtures and two not overly important Sonatas for Horn and Orchestra.

Great success was accorded to the concerts of chamber music. The newly founded Quartetto della Camerata Musicale Fiorentina, led by Antonio Abussi, the competent concertmaster of the Orchestra of that name, played three of the six Cherubini Quartets, one of them in E flat major having been beloved of Robert Schumann and enthusiastically reviewed by him. Several Piano Sonatas were played by Pietro Scarpini with superior skill, but were unrewarding because of the monotonous and virtuosic treatment of the instrument.

■ The week culminated in the presentation of his one-act opera "Il Crescendo" at the Teatro della Pergola, where the composer's father and first teacher had served as Maestro del Cembalo. The delightful short work was written in France in 1806, shortly before the composer's so-called third period opened (the one devoted to sacred music only). It had been performed at the Opera-Comique without great success and then forgotten. The Florentine revival stressed the fine comic vein of the libretto, written by one Swerin, and the delightful light music. There is a parodistic element present in the arias of the main character, an elderly major over-sensitive to noise and cheated in his passion for an adolescent niece, whom he has to yield to the love of a younger and less nervous rival. The work has a masterly treatment especially in the charming final quintet. A first-rate presentation was given by Renato Fasano and his excellent Virtuosi di Roma and under the exquisite stage direction of Carrado Pavolini. The latter instilled a cast of talented young singers with the style of this delightful buffa work. The presentation won a clamorous success with the audience. GISELLA SELDEN-GOTH

Siena Festival Includes Czech and Israeli Groups

■ The Sagra Musicale Umbria in Perugia this year was scheduled for the same weeks as the Contemporary Music Festival in Venice. The present reviewer chose to attend the Sagra, which has for fifteen years maintained a genuine style of presentation. It presents music of strictly religious and spiritual character in the incomparably artistic frame of the Umbrian hill town.

Despite the poor timing of the event, various financial restrictions, and bad weather conditions prevailing throughout Italy this autumn, one left the festival deeply impressed by some remarkably elevating music heard here.

Thanks to the cooperation of first-class visiting artists, including some from other countries, a high level of production was achieved. Cherubini's "Missa Solemnis"—given in commemoration of the 200th anniversary of the great composer's birth—was presented impressively under George Szell's baton. "Les Béatitudes" by Franck was heard under the direction of Marcel Courad. In these cases choirs from Florence and Paris collaborated.

Hans Gillesberger, from Vienna, conducted his excellent Wiener Kammerchor in the "St. Cecilia Mass" of Haydn. An evening of music by Johann Sebastian Bach was another feature of the series.

■ A special contribution to the festival was offered by the collaboration of Czech musicians. Hundreds of these came from Prague for the occasion, including the Orchestra "FOK," the Moravian Academy Choirs, a number of prominent soloists, and the experienced conductors Vaclav Neumann and Vaclav Smetacek. A number of Czech works were heard—Dvorak's oratorio "Santa Ludmilla" and his Mass in D minor, and scores by lesser-known composers of that nations such as Ostrcil and the much-appreciated Leos Janacek, whose "Missa Glogalskaja" was one of the most interesting works introduced.

■ The most sincere enthusiasm of the festival was accorded to the first appearance in Europe of the Israeli Chamber Choir "RINAI." This group of 40 young men and women, none a professional musician, joined together five years ago under the guidance of their conductor, Garry Bertini, to study the difficult art of a cappella singing. They presented Israeli songs, partly traditional, partly works of the younger composers of their country, Ben Haim, Partos, Setter and others. This was done with flawless intonation and expert musicality, surprising in an ensemble composed of young teachers, workers, employers and members of the Israeli agricultural settlements or "Kibbutzim." GISELLA SELDEN-GOTH

RESEARCH AND MUSIC TEACHING

(Continued from page 34)

Scholars have observed that we exhibit an inexplainable reticence to examine reasons why we find ourselves in our present condition. We seem only to question a change in *status quo*, while remaining innocent of our roots and uncertain as to our future.

■ No less important than these substantial inquiries into those concepts which lie behind our impressive programs of action, are studies which will solve the multiplicity of practical problems in our daily teaching.

One area of applied research could center around the basic music literature contained in our elementary graded series. The quality and the utility of this material has been subjected more to fruitless oral invective than to critical investigation in scholarly form.

There can be little doubt that throughout history research has made many modifications of human knowledge, the teaching-learning processes, and human behavior.

If music has any intellectual content, instruction in it must be diligently studied. Our sources may be case histories, field studies, interviews, questionnaires, or systematic observation. But above all we must study our unique problems and their relationships to the experiences which our students have.

Techniques for this research must become as well-developed as techniques for music-making now are. Until they do, we will be capable only of eloquent music and not of the ordered thinking and verbalization which prompts it and which follows it.

Joseph A. Fischer, Publisher, Passes

■ **Joseph A. Fischer,** 60, president of J. Fischer & Bro., noted music publishing firm of Glen Rock, N. J., died at his home in Ridgewood, N. J., on Oct. 6. Noted for religious works and other music, the publishing house was founded by his grandfather in 1864 and until five years ago was situated at 119 West 40th St., New York. Mr. Fischer was president of the Music Publishers Association of America in 1951-2 and vice-president in 1953. Since the latter year he had been a member of the board of appeals of ASCAP. He served from 1930 to 1936 as secretary-treasurer of the Music Industry Council and from 1936 to 1940 was its president. Mr. Fischer was a member of the Bohemians, the American Guild of Organists, and of Phi Mu Alpha, honorary music fraternity. He also served as director during some years of the West Englewood Hills Community Choral Singers. Surviving are his widow, Virginia; two brothers, Eugene H., a vice-president of the publishing firm, and Victor W.; and a sister, Mrs. M. Antoinette Gardner.

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